BULLETIN OF THE INSTITUTE OF TRADITIONAL CULTURES MADRAS

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THE INSTITUTE OF TRADITIONAL CULTURES
MADRAS

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IVERSITY OF MADRAS
1958

Institute of Traditional Cultures
Madras

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PREFACE

The object and the activities of the Institute of Traditional Cultures have been described in the Bulletin for 1957 and the Bulletin for 1958 conforms to them. It follows the same plan as before. Section I has two articles: (1) 'Apropos East and West, considerations of an historian', reproduced by the kind permission of Prof. Giuseppe Tucci (Director, Institut Italiano per il Medio ed Estremo Oriente — The Italian Institute for the Middle and Far East, Rome); (2) the other, 'Impressions of S. E. Asian Art and Culture' by Mrs. Mrinalini Sarabhai (Director, Darpana, Ahmedabad), well-known for her attainments in the dance art, her extensive travels and international contacts. The second section includes reports of two seminars: (1) Restatement and Modification of the Traditional cultures of the Tamil as reflected in recent Tamil writing (18th to 20th May, 1957) in which about 30 contemporary Tamil writers and critics participated. The Institute is deeply indebted to Mr. R. Bhaskaran, Professor, University of Madras and Sri P. G. Sundararajan, Assistant Editor, *Vānoli*, Madras, for arranging the seminar. (2) The Impact of the West on Indian Handicrafts (22-12-57) was kindly arranged by Prof. R. Balakrishna, University of Madras. I record with pleasure the grateful thanks of the Institute to those who led the seminars and participated in them. Section III contains the second instalment of annotated bibliography of printed books and articles on various subjects bearing on Traditional Cultures of S.E. Asia and as indicated in the Bulletin for 1957 this Section affords scope for several instalments as the field is very large. The fourth section is divided into two parts: (a) Notices of Institutions all the world over and (b) of individual scholars and artists interested in Traditional Cultures of S. E. Asia. The thanks of the Institute are due to all those who have furnished the data on which the notices are based. There are notices of nine Exhibitions in Section V, five outside India (Philippines, Austria, Japan, USSR and U.S.A.) and four in India (Madras—2, Calcutta—1 and New Delhi—1). The sixth section on Arts and Crafts and the Seventh on Folk and other Arts are compilations from different sources indicated at the end of each entry and the Institute is obliged to them all. Section eight contains Notes and News of interest relating to Traditional Cultures of S. E. Asia and the last section

has a review of a book by a contemporary expert in the music and dance art of India.

The Institute acknowledges with grateful thanks the liberal help which it has received from many persons and institutions. The Ministry of Information and Broadcasting, the Press Photo Bureau, the Publications Division, the AIR at different centres, Government of India, the Ministry of Commerce, Government of India, the Indian National Commission for Unesco, the All-India Handicrafts Board, the Lalit Kala Akadami, the Sangit Natak Akadami, the Sahitya Akadami, New Delhi, the Governments of Madras and Andhra Pradesh, the Director of Information and Publicity, Government of Madras, the Secretary, Ministry of Industries, Government of Andhra Pradesh, the Congress for Cultural Freedom, New Delhi, the Research Centre on the Social Implications of Industrialization in South Asia, Calcutta, the Indian Institute of Art in Industry, Calcutta, the Director of Publicity, Khadi and Village Industries Commission, Bombay, the United States Information Service, Madras, and the British Council, Madras, have each helped the Institute by sending their relevant publications and other material for use by the Institute.

In the second year of its existence the Institute owes as much as in the first year if not more to the personal interest of its esteemed President and Vice-Chancellor of the Madras University, Dr. Sir A. Lakshmanaswami Mudaliar, who has accommodated it in the University Buildings and helped it by providing furniture and other amenities for its office and securing the publication of the Bulletin by the University, and to Unesco, Paris, for its financial assistance. The Executive Committee which assists the President has attended to the administrative management of the Institute.

Madras, K. A. NILAKANTA SASTRI,
1st October, 1958 *Director*

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SECTION I: ARTICLES

APROPOS EAST AND WEST

(CONSIDERATIONS OF AN HISTORIAN)

BY

GIUSEPPE TUCCI

Director, Italian Institute for Middle and Far East, Rome

There is again much talk of the means of attaining a better reciprocal understanding between East and West. Having stated the problem in this way, it is plain to everyone that an antithesis is implicitly involved (if we wish to replace by the most appropriate words the indefiniteness of the two terms) between Asia on one side, and Europe and its American extension on the other. Such a problem thus seems to echo, bringing it up-to-date, the old saying: East is East, and West is West, and never the twain shall meet. It is clear from this premise that the problem is based on practical and political foundations and justifications, no less than theoretical and philosophical ones. While Europe was disintegrating in a fratricidal war, many Asian peoples were acquiring their freedom, and many others that have not yet attained the goal of independence are striving towards it with a determination as strong as that of natural phenomena. As a result, in the course of a few years, the domination or control, be it direct or indirect, of a political or commercial character over a great part of Asia, has been slipping out of the hands of Europe. The transition has taken place in the course of one generation; a position considered to be unshakable has been overturned; many of the notions we had learnt at school in our youth are crumbling away. Europe was compelled to abandon the lands where she thought her domination to be safe; Asia was decidedly claiming her right to master her own destinies, and moreover the might of her resources, the numbers of her population, the creative capacities of her peoples, the will and the intelligence of the leading classes give concrete evidence of her being possessed of a maturity for self-government with which no one would have credited her in Europe. As a con-

sequence, especially in the views of many political men, usually the least prepared to understand historical events of the greatest importance — although the more these run contrary to their expectations, the more they think they can guide them — this gave rise to an attitude of mistrust if not downright suspicion or hostility towards this world, or part of this world, which was releasing itself from the control of the West, joined to an aloofness not free from illwill. A conflict has thus resulted between the reality of the historical situation, and the wistfulness of overworn ideas, and, what is even worse, attempts have not been lacking, no more to be tolerated or tolerable, at interferences that having once taken shape, are fraught with heavy consequences for the future. All this was unavoidable, for it has always occurred that the less ideas respond to facts and are, in a word, dead, the more strenuously they are supported. Moreover, it could not fail to open or revive an ideological gulf between Asia and Europe, and the latter is likely to derive no benefit from the stubborn opposition of some of its peoples to a great Asian country; an antihistorical, ideally irrational and practically mistaken opposition, which is bound to break down, because such is the decree of events and the logic therein, always mightier than the speculation of men.

From what I have been saying so far, it then appears that this antithesis of Europe and Asia is today perhaps embittered by the attitude of some of the West's leading classes, unable to adapt themselves to a historical situation which, as everything leads one to believe, is past alteration.

So that in order to pave the way for this wished-for understanding and ideal collaboration between East and West, the attitude and opinions of those who guide the course of political events should be in the first place altered, in so far as they often frustrate the work carried out by men of culture, which aims at the overthrow of the limits of barriers that the circumstances of historical events can set up between one people and another.

On account of the antithesis I have just mentioned, or the mistaken appraisal of facts, the increasing desire to penetrate the deepest and most essential spiritual and cultural motives of Asia is then fully justified, as conducive to the suppression or the mitigation of the frictions due to politics, through closer intellectual contacts.

As I have said, the fact still remains that by stating the problem in such terms an antithesis is assumed, as if in Europe and in Asia there were different ways of thinking, or the two worlds had followed or carried out exclusive traditions, as if in one or the other there existed a rigidly unaltered outlook on life. This would however, be a serious mistake, not only because, as we shall see, in Europe as well as in Asia we always find the self-same creature, with the same contradictions and hopes, equally consumed by time and yearning after eternity; but above all because Europe and Asia have since the dawn of history been closely joined and intercommunicating through migrations, invasions, conquests, trade, pilgrimages and interchanges of the arts and ideas, so that not one single event of any significance has ever occurred in one part without its having reacted on the other, thus establishing the just claim to a common history, a history, that is, of the Euro-Asian continent. At any rate, to revert to our argument, men of culture who, if they be really so, have always been messengers of spiritual understanding, have never, believed in any such differences between East and West. Moreover, as a Latin I would say that if one must insist on these alleged differences, it would perhaps seem more appropriate to speak of a difference between North and South which widely differ in their outlook on life maybe on account, among other things, of a diversity in the colour of radiance of the sun, or in the natural endowments of the soil.

And the fact remains that, save for those dissatisfied people who are to be found everywhere and who instead of going about the world had much better stay at home, we Latins have never felt ill at ease with the Asians, while it may very well be that we should be ill at ease with the Anglo-Saxons, because, be they ever so gentle-mannered, they still have a temperament extremely different from ours, more self-controlled, more formal, more aloof, and are less inclined to be easy-going. Theirs are no doubt virtues, and ours faults, but as no one can change his own nature, our lightheartedness, our tendency to dreaming and maybe to idleness, make us resent the weight of that stilted formality, while we are occasionally disconcerted by a sudden forwardness in the behaviour of Americans, by their being at times too familiar and too inclined to measure everything by their own standard. But it is as well that it should be so: first of all, because it cannot be helped, and no one would want to gather cherries from an apple-tree, and then because, thanks to this variety of inclina-

tions, attitudes, and feelings, to this different behaviour of peoples, we may escape the most boring of things, monotony and uniformity, and the more diversified it appears, the more the world pleases us, many-coloured, full of lights and shadows. Be that as it may, we Latins do feel at home in Asia, and I do not mean on account of the charm and the attraction of colour, or the novelty of costumes or the grandeur of nature, but for the ways of its inhabitants. So much so, that it is just among the Latin peoples that one finds an almost complete lack of what may be defined as national pride, so that they are often seen to have established themselves abroad *en masse,* multiplying by intermarriage, as was the case with the Spaniards and the Portuguese. This may derive from the fact that we are all born in that privileged and particular part of the earth, where man accomplished his greatest creations, and the foundations of civil life and science were laid, since the dawn of time. The great religions, that all console with different languages but with the same sense the anguish of man, were born there; and those images of art or those architectures of the intellect by which man humbly seems to emulate God, seconding Him in enriching the world with new things of beauty. And I mean that belt which crossing the terrestrial globe almost in the middle starts from the lands bordering on the Mediterranean and stretches towards the valleys of Euphrates and Tigris, to spread over Iran, and lower down, crossing Afghanistan, Pakistan, India, China, Indo-China, Insulindia and Japan at last reaches the Pacific Ocean. And all has been comprised hereby: the astronomical conquests of Assyria, the mathematical sciences of Egypt, scientific and philosophical Greek thought, and Roman law, the message of Zarathustra and the Gospel of Christ, the democratic cohesion of Islam, and the speculative depth of India, Buddha and Confucius, Angkor Vat and Borobodur, the social transfiguration of Buddhism accomplished by Japan through Zen. It is of course very easy to find in this boundless world differences in the forms of art and in the constructions of thought, in the same way as tongues are different, different in the religious traditions, or the aesthetic canons; but when I gaze upon the frescoes of Ajanta, or upon a painting by a Chinese master, or I admire the Taj Mahal or Borobodur, the Buddha of Sarnath or the Miroka of Nara, I have already dissolved every variety of style or composition in that transcendental experience, crystal-clear and luminous, where, as if suspended in eternity, works of beauty are released from the limitations of time and space.

Some oppose the Parthenon to the temples of Madura, as if to prove by the architectural symbol the irreducible difference between the two worlds, and their different language; but this proves nothing, because if a wide gulf separates the Parthenon from Madura, not a lesser one separates the Parthenon itself from the Baroque, while doubtless some Chinese paintings can arouse in us the same feelings as the best of our Preraphaelites, and may even surpass them. Others think that the East has been lacking in scientific capacity, that this is a gift of the West, and they ascribe it to that magical intuition that has always been predominant in Asia. To this we may reply that may be a greater flavour of magic towards nature is to be detected in our own attitude rather than in India's, whose philosophy taught that nature operates according to her own laws, relentlessly and past recall, be it the *Prakṛti* as they call it or an aggregate of atoms, in such a way that not even God, let alone man, has any power over it.

We, on the contrary, squeeze this nature to the last drop, suiting our fancy, and do as we want with it, till a moment shall come in which at the end of its tether it will shake us off, and what shall be, shall be.

Thus, if anything, we have replaced the fatality of nature with another one far more terrible and whimsical, man's. But in this connection it is well to add that scientific conquests spread all over the world and can never be kept secret, or be the exclusive privilege of anyone; they are a money that is current everywhere and circulates like gold; this is the character of all works and constructions of the mind, in opposition to the ineffable oneness of the works of art that always flourish, sudden and unexpected from the infinite possibilities of human fancy. And here we have this East, which was said to be so little inclined to science, plunging headlong in science and technical skills, and in the course of little more than a generation bringing itself up-to-date, and entering into competition with us; it has trodden in fifty years the run of centuries, and to-day it, too, has its Nobel prizes of physical and mathematical research studies. And this because, as I have said, science is the privilege of no one; and it may even happen that the peoples endowed with a more speculative or imaginative disposition, will make more headway, in these times when science vies with magic, than those of a methodical and practical turn of mind. Science in fact progresses by leaps, discoveries spring up at a certain moment due to the intervention of the irra-

tional in sober and reasoned thinking, and the sudden sparkle of intuition, setting itself free, becomes a fire that lights all, and in one moment the miracle takes place that bridges the gulf between the known and the unknown.

There is then no antithesis between East and West; there is if any and in a general sense, a difference which I would define as on a time plane. I'll make myself clear by a typical example. In Tibet, a land I know well and have often visited, I have always dwelt under the impression that I found myself in a place not only remote in space, but above all remote in time, as if by betaking myself there, I had by a work of magic gone backwards in the path of centuries, or evoked or called back to life a society, such as it would have been around the year one thousand of our era: the same intenseness of spiritual life, the same religious bent, the same want of distinctness, even lack of boundaries between reality and imagination; but the roads now opened by the Chinese, the schools, the contacts with the machanized world will add leaven to this situation, modernizing the people, bringing them in a short time close to our way of life; in fifty years at the utmost the most fanciful and mystic people will be as industrialized as China is, as we are.

Whether it be good or evil, whether it be better for man to act or to dream, when the seal of death and decay remains unaltered, this is beside the point. It will not be denied that in this Asia, where time seems to have beaten a slower pace, European rule has been felt for some centuries, and if it is Europe that has stimulated Asia to modernize herself through the inevitability of example and contacts, still she has not taken much pains to wake her up, to rouse her, and speed her on her way.

That nothing can be countered to this statement, is proved by the great advance that all Asian countries have achieved as soon as they have attained freedom, relying on their strength, sometimes aided, more often hindered, but one and all earnestly striving to catch up on lost time, terminating five-year plans, modernizing agriculture, industrializing themselves. And thus also the opposition breaks down, to which many Eastern thinkers and writers have given support, as between a greater spirituality of Asia and a greater materialism of Europe, to which a semblance of truthfulness may be lent by what I have called the different time plane of the masses; but in reality there is no warrant to

infer for this reason an irreducible essential diversity of the two worlds. It was if ever an attitude justified by the defence of one's own spiritual supremacy, when political submission humiliated Asiatic nations and nothing was left them but meditating, or concentrating attention on their speculative wealth, magnifying it, and finding comfort in their ancient dignity and nobility against present unhappiness, and detecting in those spiritual treasures not only reason for pride, but almost the justification of, or the claim to, a messianic destiny. But nowadays, the need for social organization, the affirmation of technical progress for vital reasons, have a tendency to re-establish things in their right perspective, man showing everywhere this alteration of spiritual and practical elements, for ever on a quest for the balance between these two facets of his personality, dramatized by the very reason of these two forces. And so, what do we make of this essential diversity between East and West, this difficulty of a reciprocal understanding? The misunderstandings, I stress this point, all derive from political situations, but have never existed in the perennial vitality of cultural brotherhood, or in the century-old meeting of ideas. And if we compare reciprocal knowledge, what the West knows about Asia, and what Asia knows about us, we must soon say that the Asians beat us; most of them know us very well in our virtues and our faults; statesmen, men of science, men of letters artists, scholars, students, flock to our countries, learn what is best from us, submit our situations to acute criticism, frequent our universities. It is not surely to be denied that also among Westerners every man of culture knows very well which books should be read about Asia, just as there is no outstanding work of speculative thought or literature of Asia which is not easily available in good translations. So that if it be true that in poetry, and philosophy and art a people reveals its soul and the essential structures of its individuality, it may well be said that we do not certainly lack the means of understanding Asia in its interior reality as well as in the concrete expressions of its life or its own ideal motives.

It is the official world that should be aroused, and by this I mean the world whom it behoves to attend to the cultural formation of the new generations. Because even to-day a great difference is to be seen between what happens in the East and what is still customary with us. While in general the Asians, in the knowledge of our thought about which I have been speaking,

are efficiently assisted by the well adapted educational system of their Universities now all following on Western lines — so much so that they may be blamed for forgetting at times their native cultural traditions or for stressing them too little — and students of Chinese or Indian philosophy are seen to make frequent comparisons with Western speculation which is very familiar to them, the same cannot be said of the West. In our Universities the study of the East, in all aspects, is a branch by itself, deemed by the official spheres as a luxury or a relic, for the simple reason that they have not yet understood that the great event of our days is not the atomic bomb of which nobody will ever make use, if man is not really, as in some parts of Asia he has been defined, an ape gone mad, but the definite and solemn entrance of Asia in the international balance.

And thus it comes to pass that in the official courses of study the history of the politics, philosophy or art of the East are only glimpsed at, in the way of complementary and subsidiary branches of knowledge, as an addition; and in the manuals of the history of philosophy the East does not appear at all, or it does so but cursorily, and in an inadequate and unsuitable may. Whereas, the East should be entitled, to the advantage of our own culture, to enter official instruction by the main door, because in the East man has, as we have, suffered, imagined, thought; and Asia has for thousands of years made its weight felt in Europe.

This does not mean that the East also should not do more, and better. A fault, or weakness of Oriental culture, for which it is not responsible, being the result and outcome of historical events, lies in the fact that it knows, of the West, especially the Anglo-Saxon world, or its inflections which are only one part and one aspect of Western culture, and not always the one in greatest unison with the soul of Asia, its tendencies or its visions. Asians are induced, out of necessity, to judge facts through the sun-glasses of that medium. It is necessary, in other words, that Asia should begin to acquire a direct knowledge, no longer mediate, of the multiple variety of Western culture, should dedicate itself to an investigation, original as well as independent, of its various aspects and its modulations. All that is mediate introduces foreign elements in our estimates, as if I judged a person by hearsay, which differs widely from personal contact that sets face to face two individualities, and for this very reason brings better into light affinities and contrasts, likes and dislikes.

In this way the various Asiatic cultures may universalize themselves, in other words open themselves more than they have done up till now to the diversity of the spiritual and intellectual situations of the rest of the world, thus participating each one according to its peculiar ways and inclinations in the traditions congenial to it. When we generically say Asia and Europe we do not say very much because in each continent there are many-sided cultural trends and peculiar modes of reacting to or viewing the problems and queries and mystery of life; to give a few instances, Catholicism and Protestantism, so different though branching off from the same root, Latin imagination, English pragmatism and German metaphysics, Indian mysticism and Chinese rationalism, so many different approaches to life conflicting but rather concomitant, in which the many-sidedness of reactions of the human spirit is reflected, at the same time one and polyhedric. We cannot therefore speak of a real antithesis between Asia and Europe any more than we can of an antithesis between, let us say, Italy and Germany, but rather a contemporaneity, a concomitance, a complementariness, an analogy which is not identity, a peculiar stress on something which is not diversity, a modulation which is not opposition. What we have to do (and this is the duty of men of culture to perform) is to promote within each nation a larger and better knowledge of the achievements of other nations, a direct contact with their thought and words and realizations so that, to give an instance, any person in the West could be acquainted with the most representative productions and creations of the East and vice versa, in the same way as an Italian or a Frenchman, of his own free choice and following his own inclinations can find the means to become familiar, if he so desires, with the culture of the Germans or of the British. But the danger must be avoided of insisting too much on the past, of giving excessive weight to the Parthenon and to the Forum, to Yun-kang or Ajanta, to Aristotle or to the Upanishads, to Horace or Confucius. Each people should, no doubt, be proud of its own past, but this past sometimes hinders, as it were, the knowledge of the present and prevents us from fully understanding it; it fosters a certain tendency to depend on it, to live on it, just as the admiration we may feel for a foreign country may keep us from realizing its present-day achievements. The knowledge of past glories is no doubt desirable but we must at the same time not forget or ignore what each one of us is doing at present in all fields of human activity from literature to technical skills, from science to art,

from novels to five-year plans. Otherwise, we maintain what we may call a romantic view of things and fail to understand and to appreciate the actual reality and its urge. The past must certainly be known, as the soil that has fostered the living tradition of a people, but at the same time we must possess a thorough experience of what is going on in this world of to-day, which is so attractive, were it not for man, who in spite of his creative powers, makes it at times so utterly disappointing.

—From *East and West,* (Rome, January, 1958)

IMPRESSIONS OF SOUTH-EAST ASIAN ART AND CULTURE

BY

MRINALINI SARABHAI

Director, "Darpana", Ahmedabad

To-day when emphasis is laid upon political contacts, people may be surprised to realise that the deepest ties between countries are cultural. That is what we found when we went on the Government delegation to South-East Asia last summer (1957). We began by being called a 'delegation'; but everywhere we became known as the Indian Cultural Mission. We were, as Prithviraj Kapoor (the leader) put it, in his first speech in Rangoon, 'pilgrims who had come from India with offerings of dance and music'.

From the very beginning, we were amazed at the common heritage we share with the countries of South-East Asia. India has carried in ancient days, her culture and her religion across the seas, and to-day the temples in Thailand, in Java, Cambodia and other countries bear silent witness to the glory of our ancient contacts which, 2000 years ago, exercised a powerful force in the building up of the great nations we see around us. We were to discover a continuity of our own past cherished in its ancient form, and it was at least to me a voyage of re-discovery, of recognizing a spirit that to us, so close to its source, has become indistinguishable. In many ways, we seemed to be continuing our journey strolling in other laybrinths of our own gardens and coming upon unknown magnificence. And our obligations therefore were all the more heavy, for in us these brothers and sisters of ours expected the purity and richness of the country that indirectly had moulded them.

We arrived in Rangoon on an auspicious day, the last day of the Thingyan or Water Festival, resembling our Holi in its zest; the water used is uncoloured and mostly sprayed through a garden hose, so we were very thoroughly drenched as we stepped down from the plane. This ceremony is pre-Buddhist and celebrates the visit of the King of the Spirits to the earth, an occurrence which happens once a year. The streets were filled with

laughing people throwing buckets of water on passers-by, and overloaded jeeps made sure that no one escaped. It was a happy day and towards evening decorated lorries became moving stages for dancing and music, and some of us who were brave enough went out to be officially 'ducked'.

In the streets of Rangoon, one sees women vendors dressed in coloured lungis and white starched blouses with jasmine in their hair. Their faces are delicately made up, and one can hardly associate them with their baskets of food and wares. Monks in saffron-coloured robes predominate the streets. Overlooking all Rangoon stands the lovely Shwe Dagon Pagoda. History tells us that this Pagoda has for centuries been a place of pilgrimage. Kings and monks have come here to propitiate the Gods and worship before the Buddha. Sanctuary after sanctuary has been built all around the main image in silver, gold and precious gems. It is here that the two monks Tapusa and Palikat brought the eight hairs of the Lord Buddha to bury under the shrine.

We climbed up the covered staircase where on either side old women smoked cigars, and called us to buy their wares. We bought incense and flowers stuck on long sticks and triangular gongs that had deep resonant sounds. Around the shrines is an open terrace, and as we made our 'Pradakṣiṇa' we saw many things. Some worshipped in deep meditation, some poured water and bathed images lying without shelter, others chanted verses and, as in Indian temples, children played and slept in the shadow of God's image. In a corner, a movie was being made and we stopped awhile to watch a Burmese hero and heroine enact a love scene. And all this the compassionate Prince of Kapilavastu watched with serenity, in a thousand forms.

From there, we drove to the new Peace Pagoda and we were to become aware of the words 'peace' and 'freedom' with new intensity throughout these countries. Next to the Peace Pagoda carved inside an artificial cave is the huge hall where Buddhist monks will hold their assemblies. And it reminded me of Nālandā and how once again in modern ways an old faith is giving meaning to a people who have once more regained their freedom.

Our performances took place in the open air and were watched by more than five thousand people. Instead of the scheduled two, we added a third, and this was to happen everywhere. The stage too was overcrowded with people, and our dressing rooms

were hastily put up with matting. The weather was sticky and suffocating, but the riotous reception we received made up for any inconveniences.

At the Prime Minister's house, we had our first glimpse of Burmese dancing, but it was later at a lunch given to us at the Burmese Translation Society that we saw a lovely fragment of the *Rāmāyaṇa.* Rāma, Lakṣmaṇa and Rāvaṇa wore masks reminiscent of Kathakali make up, while Sītā's face was made up naturally. Compared to our dancing, everything moved at a very slow tempo, but the basic pattern seems the same, the bent knees, the 'square position of the hands', the use of *mudrās.* In fact, we discovered small missing links that had puzzled us in our own dance dramas, which gave us a great thrill.

Rangoon in the evening is a lovely sight, and we hovered above it at sunset time when the deep shroud of night had not yet enveloped the shining pagodas.

Thailand has been known to us as the only Asian country never dominated by a western power. All these countries to us have been so long a mystery, so similar in many ways and yet hardly known. The morning sunlight catches the coloured tiles of the Bangkok 'Wats or Temples' with their four curved corners tilted upwards the sky in aspiration; inside images of the Buddha mingle with splendid friezes of the *Rāmāyaṇa,* and Hanumān is one of the most popular figures in their dance dramas.

The 'Khon' or masked dance drama is taken from the *Rāmāyaṇa.* Again Rāma is in a deep green mask, Lakṣmaṇa in gold, Hanumān in white and so on. The recitation of the story is called 'Khampak' and relates to the old 'chandas' style of Sanskrit verse.

The story follows more the South Indian versions of the Rāmāyaṇa, and the names have changed slightly though they are still easily recognizable. Sītā is Sida, Lakṣmaṇa is Lak, Satrud Śatrughna, Tosakanth is similar to Daśakaṇṭha or Rāvaṇa, and Vibhīṣaṇa is called Piphek. Here again the Kathakali style is apparent especially in the training of the pupils.

Many customs are similar to ours. For instance a special 'Thursday', called the day of worship of the teachers, is set aside for new pupils, and all the masks are kept on an altar. The main figure is Bharata Muni for dancers, and for musicians Nārada. Here one can see the Hindu influence mixed with the Thai

customs. The offerings for instance are composed of rice, pigs' heads, liquor etc., and the sacred texts are recited by Buddhist monks.

Another variety of the dance is called Lakon, and we saw a contemporary version of it called the Lakon Nak, the drama of the public which was described as 'characterized by rapid action, broad farce and not necessarily subject to dramatic convention'. We saw an episode from a drama called 'Inao' written by King Rāma II of Thailand. Popular production, ancient costumes, conventional pieces and broad farce make it a little complicated for the spectator, but we enjoyed it all the same. Opposed to Indian dancing, there is a complete lack of facial expression and yet the mood manages to be conveyed, with great delicacy.

Sightseeing in Bangkok was fascinating, but we had only moments to snatch between performances and receptions. One afternoon a few of us walked into the Wat Poh, one of the loveliest temples in Bangkok. Inside, a Buddhist monk was dictating letters and smoking. Behind him, the beautiful image of Buddha seemed almost out of place. We began a most interesting conversation on India and Thailand through an interpreter, and then he sent a monk with us around the temple. Buddha, Śiva and Rāma, all mingle in this temple. Massive doors inlaid with mother-of-pearl depicted scenes from the Rāmāyaṇa.

But while the temples and the bazaars retained the old world charm of an old culture, Bangkok is in many ways a modern city. The wide roads, the modern buildings, the air-conditioned theatre where we danced, were all indications of Western influences. What seemed to me a great pity was that the national dress of the people has been discarded almost completely. Only Prince Dhani Nivat, one of the most fascinating people in Bangkok, who is deeply interested in the culture of the country and who helped me understand much of the dance and music, wore the national dress. When I remarked on this, he replied with twinkling eyes 'Oh, you think it's wonderful, but most people think it's uncivilized .... '.

Bangkok fascinated me. South Indians would be interested to hear that one of the favourite stories in the dance and in shadow play is that of Maṇimekhalai and Paraśurāma called Mekhata and Ramasun, and that one of the instruments 'the Saun'

bears a great resemblance to the ancient Indian instrument, the Yāḻ.

From Bangkok, we had difficulty with our planes; so the Viet Nam government sent two Dakotas for us, and we bumped our way rather precariously to Saigon.

It is difficult to say much of South and North Viet Nam today when there is so much that is still unsettled. Saigon is a city much like any other except that the cafés on the sidewalks remind one of Paris. The costume of the women is beautiful, the trousers and long flowing silk dresses. Driving through the streets, one suddenly comes upon Cholon, a completely Chinese city outside Saigon.

Everywhere there is a sense of excitement. We danced in the garden of President Diem and had supper with him later in the spacious grounds where not so long before the French lived in great style.

We flew to Pnom-Penh in Cambodia. It is a small town where the palace dominates all other buildings. Remnants of the coronation of the King Suramarit and Queen Kossamak which had taken place earlier in the year, lay around us. Later we were presented to the King and Queen, and danced for them in the palace, under roofs reminiscent of the style of ancient days when the Khmer dynasty ruled in Angkor Vat.

Prince Norodom whom afterwards we talked to, was very thrilled with the dancing. 'It is so alive and intense', he said, and this was the impression nearly everywhere. The Prime Minister of Cambodia smiled and said, 'why don't you come back and help us revive our dancing', and I did not hesitate in replying, 'Yes, I will come back to learn it first'. The dancing is similar in many ways to what we saw in Bangkok, but here there was even more resemblance to the *lāsya* of Kathakali. From the orchestras of all these countries India could learn much instead of turning to the West for inspiration. A lovely ivory flute in the orchestra held our attention.

We continued our journey through Laos to Hanoi. A tumultuous welcome awaited as at the airport with music and flowers and clapping of hands. A curious custom prevailing in Communist countries is the applauding of one's own speech. I have never discovered

the origin of this system, but it intrigued us. In Hanoi, everything was in order — our living arrangements, the rooms allotted to us, our cars and our interpreters. Our first call was on the President Ho Chih Minh. We entered the lovely residence and hardly waited a few moments when he entered with the Prime Minister, both in simple rather faded suits.

The first thing that strikes one about Ho Chih Minh is his great warmth. He immediately made us feel at home, dispensed with all formality, and the sheer simplicity of his personality made a deep impression on every one of us. We were to see him again, and it was always the same. I felt that I was in the presence of a great man. There is no doubt that he is greatly admired both in the North and also in the South. When we returned to Saigon, even little boys asked us for photographs of 'Uncle Ho' and were eager to know all about him.

The Hanoi open air theatre seats about 15,000 people, and people sat patiently in the rain, waiting for our performance. Miraculously, as we began, the skies cleared, and the audience greeted each number with tremendous cheering. We were in Hanoi three days, and when we left, the crowds wept and loaded us with tokens of remembrance, — rings and brooches, photographs and endless bouquets. One of the girls rushed out of the crowd and put on my finger a silver ring she had been awarded for her bravery in the resistance movement. 'We will never never forget the beauty you have brought us', she said and put her arms around me. I was deeply touched and embarrassed at the same time. All this seemed another world.

Manila I shall not dwell upon much, for it seemed out of the orbit of Asia — very modern and very American. From there, we flew to Jakarta, the capital of Indonesia. In Indonesia, it was in Djokjakarta that we really found the ancient culture of the country. For me, it had special significance, for many years ago I had studied Javanese dancing here, and my first visit when I arrived was to my 'guru' Pangeran Tedoekoesoemo. Outside his house, is a huge *maṇḍapam,* and late at night a rehearsal was taking place. The grand sound of the Javanese gamelan or orchestra has always fascinated me, and I stayed on to watch. Since I was last there, the entire world has changed. Old customs have been entirely discarded. The palace where I had danced before the previous

Sultan was now divided, and a great portion of it given to the University.

The young Sultan met us informally and talked enthusiastically of many of the new projects he had in mind. In earlier days, no one could stand in his presence, and servants bearing food walked on their knees. But yet, the old-worldness of Jokja has not been lost, and the best of tradition has still been retained. We visited the wonderful stūpa of Borobudur where terrace upon terrace is carved with sculpture depicting the life of Buddha. Perhaps no other monument exists today that is in any way similar to this unique structure.

In Prambanan, a group of temples retain perhaps the finest sculptures depicting the life of Śrī Rāma. The main temple is the Śiva temple, and the image of Śiva is guarded by Mahākāla and Nandi. On one side, Śiva is depicted as the Maharṣi Agastya and the other shrine has an image of Lara Djongrang or the slender virgin who is Durgā, though the story has now a Javanese background, and she is credited with magical powers. In the dance too, much of the *Rāmāyaṇa* and *Mahābhārata* stories have mingled, but the Javanese have given the stories fascinating new patterns. Many of the inscriptions are written in characters very akin to the South Indian scripts which scholars say resemble the Grantha alphabet of the Pallavas.

We saw performances of the puppet shows, both the wooden marionettes and the Wayang Kulit or shadow play. Arjuna is a popular hero in Java, and he is always accompanied by three clowns, Semar, Petruk and Nalagareng who contribute to the mirth of the show and who are completely Javanese in character.

Bali which has retained its Hinduism is known throughout the world as an island paradise. Much like Malabar in its geographical features, it still retains the structure of village life. We danced in open maidans, and the crowd that gathered around us was the same as the crowd who watch evening performances by the roadside in India.

As we flew back to Jakarta skimming over the volcanoes, the pilot tilted the plane for us to watch the emerald and azure colours of huge crevasses on mountain tops. Soon we were to fly to Singapore and Malaya, the last lap of our journey.

We had been dancing constantly, meeting people, absorbing different atmospheres all over Asia. For me, the breath of hard won freedom, the conscious pride of the Asian behind whom stands the experience of centuries, the eternal desire of man for peace, and the near relationship of our civilizations, these were unforgettable impressions.

Modern civilization has become more and more limited. As long ago from Asia sprang all the faiths of the world, so again today it is from Asia I feel that the new faith can arise, a faith in the spirit of man and his desire for peace.

SECTION II: REPORTS OF SEMINARS

RESTATEMENT AND MODIFICATION OF THE TRADITIONAL CULTURE OF THE TAMIL AS REFLECTED IN RECENT TAMIL WRITING

Proceedings of Tamil Writers and Critics

A Seminar was held on the 18th, 19th and 20th May, 1957 under the auspices of the Institute of Traditional Cultures, Madras at the Madras University Buildings. The following working paper was circulated to the participants who either read papers on the topics of their choice or gave a talk.

Working Paper

The Institute of Traditional Cultures is concerned with every manifestation, for which evidence could be obtained, of the continuing and perpetual accommodation of beliefs, ways of thought and life to the challenges, persuasions or other kinds of impact which these ways of life and thought encounter by open or veiled pressures from outside their society, or equally effective, if less perceptible, pressures exerted by persons and groups within the society who are animated by either novel and foreign inspirations or by love and/or understanding of what they believe to be the excellence of their own past. The two broad forces, internal and external, operating to modify ways of life and their expression can be divided into numerous sub-categories.

Taking the manifestation of our current situation in the field of Tamil writing in the past 50 years, it seems probable that we can identify the sources from which modifications in manner, style and subject-matter spring and also perhaps assess the success, and prospects of comparative permanence, of the several experiments in what may be compendiously called modern Tamil writing.

How far our experiments have been conscious and actuated by awareness of goals and means may be determined. A study of formal critical literature as well as informal and oral expression of the insights of persons concerned would be very valuable as providing a guide or bench-mark for a fuller analysis of cultural

change within the Tamil-speaking world (in and outside India) in the recent past.

The first Seminar which is now proposed to be conducted may address itself to this basic issue; the unpremeditated and spontaneous expression of views by the members and the conclusions on which it is possible to secure wide agreement among them can serve as a working paper for further and fuller investigation of problems isolated and enumerated by this Seminar.

For example some of these issues can be dealt with in a very general way :—

(1) An estimate of the influence of the printed word in Tamil, how it has grown and in what degree in different shapes like daily newspapers, periodicals, books and pamphlets.

(2) A similar study as regards the spoken word as in speeches, discourses, talkie, radio, and drama scripts.

(3) More significant trends, political, social and cultural as evidenced in (1) and (2) above.

(4) The relative strength of the pressure exerted by prestige accorded to (a) Old Tamil literature; (b) Middle Tamil literature; (c) Modern Tamil literature; (d) Classical Sanskrit literature; (e) General Sanskritic tradition; (f) English literature; (g) other European literatures either in the original or translation; (h) other Modern Indian languages; (i) Political and Social philosophies, Eastern and Western; (j) Eastern literatures like the Chinese and the Japanese through English translation; (k) Historical knowledge either authentic or popular relating to the past of the Tamil country and the lands where the Tamils are believed to have taken their ways in the past, (l) Art forms and art objects either in current use or popularised by the labours of archaeologists.

These and such like enquiries may lead to statistical determination of the frequencies of certain situations and motifs in Tamil poetry, in the drama, short story, film script, radio talk etc. It would be possible by establishing these frequencies to demonstrate the relative magnitude of influences currently operating on the expression of Tamil thought. How these expressions correspond to the actual and felt realities of the reader and the audience can then be investigated. It is not possible for one seminar to do more

than point very definitely and clearly to the more practicable and profitable among the many studies that can be initiated.

Even without formal papers of great length it may be possible by oral discussion in the Seminar to arrive at decisions and formulate them with illustrative examples to that degree of clarity which is essential for any ancilliary and subordinate investigation that may be started.

How far commercial—economic and technological—reasons are powerful in the shaping of Tamil speech and writing can also be assessed and whether these can be taken as operative to the same degree in all published material.

The basic evidence for a perceptive generalisation about forms of literature and their effect on the public can be obtained more satisfactorily from discussions in seminars like this than from widely distributed questionnaires. Still the Seminar can suggest several kinds of Questionnaires and the audiences appropriate to each.

For the *names of participants* in the seminar and other particulars about them, please see pp. 56 to 58.

Professor R. Bhaskaran welcomed the gathering of writers and critics and explained the object of the Institute of Traditional Cultures whose primary work was the collection of bibliographical data in India, Pakistan and the South East Asian countries in the field of studies of traditional cultures, with a view to discovering the awareness of people of recent changes in traditional social attitudes and ways of thinking and acting, and to help determine how far this was due to Western contact, how much of traditional cultures had disappeared, and what part of it was resisting foreign influence and continuing to survive. Problems like these and the information gathered on them are of great importance to academic students as well as to administrators and politicians, whose work lay in the fields of progress and deliberate change. The Institute's programme also covered the field of original thinking on these problems which came from creative artists who had the necessary credentials by reason of their insights into the realities of contemporary life. The aim of this particular seminar was to trace changes in the cultural life of the Tamil land in the last two generations and the manner and extent to which such change is reflected in modern Tamil writing. The participants at the seminar

who were writers, critics and creative artists in Madras were most competent to formulate their views in an unreserved and definite manner. The first view might not be comprehensive or detailed, but such snap-shots as might result would be authoritative and pointed, and pave the way for more detailed studies in due course. This line of work naturally would help mutual understanding between the East and the West.

(1) Mr. K. Srinivasan then initiated a discussion on *Social and Cultural Trends.* He said the uniqueness of Tamilnad culture lay in the division of life into two *tiṇais,* higher (*uyar*) and lower (*aḥriṇai*) and of the landscape into five well marked classes. The latter developed a complex of conventions, material and literary.

The old pattern of society was regulated by the Tamil counterparts of the Hindu conception of Dharma, Artha, Kāma and Mōkṣa. The home where the true partnership between man and woman prevailed was an important base for the happiness and prosperity of society. The *ācāras* (disciplines) regulated the life of the individual. These enduring disciplines were not based on external exigencies but rose from an organic perception of life and its ultimate purpose. The relation between the teacher and the taught e.g. was governed by the traditional *gurukula* type. Again woman in society was always a dependant, though generally highly honoured and respected; *kuladharma* (family tradition), caste and the spiritual values contained in *bhakti* (devotion), *śamadamādi sampat* (subjugation of the senses and divine contemplation) were other important traits. Culture consists in the control of natural impulses by training of the mind. Love, value of children, beauty of family life, pleasures of worship of God and *dāna* (giving away), love of heroism and fame were great themes in old Tamil literature and life. All these suffered with the advent of industrial revolution of the West and its impact on us. Some superficial external changes — like modes of hair dressing, multiplication of clothes, do not cut deep. But faith in continuity of life through different births emphasised in *Śilappadikāram* has been shaken by the influence of Islam and Christianity. Tapas has disappeared. The Western ideal was confined to *Artha* (wealth) and *Kāma* (material desires) which bred a race for wealth and enjoyment. Reason and Science dominated life instead of faith and devotion. One could see clearly the influence of the West in secular cliches like the greatest happiness of the greatest number, in the emphasis now laid on equality and individual rights and so on. *Ācāras* were

being sacrificed. The motifs in Tamil writing were no longer religious motifs like *bhakti* or renunciation except perhaps in the early writings of modern times like *Kamalāmbāḷ caritram* of Rājam Aiyar. The new concepts of freedom of individual and his conscience are accepted fully in much current writing.

In the discussion that followed, Mr. Sundararajan expressed the view that changes had taken place mostly in the political sphere. Traditional life was least affected by Western influence. The old motifs of war, love and charity persist in current Tamil writings, and no doubt, one could see here signs of resistance to foreign influence. It is, however, worth our while to pause and consider whether we should resist them all *in toto*. Foreign rule has certainly brought us new laws and administrative machinery, but it has not affected our culture, and our national character is in no way changed by the Western contact.

Professor Bhaskaran asked if the notions of *aṟam, poruḷ, inbam* and *vīḍu* were traditional to Tamil culture or were borrowings from the Aryans, and Mr. K. Srinivasan observed that it raised a large question which demanded research into the problem of what constituted pure Tamil culture. He concluded the discussion by saying that in his opinion changes had come into traditional culture of Tamilnad as for example in the realm of the home where the old pattern of partnership between man and woman no longer prevailed. He emphasized the importance and value of current literature as social documents reflecting the actual realizations, experiences, convictions, beliefs and conduct.

(2) Mr. S. D. S. Yogi who then presented his views on *Religious Trends* drew a distinction between Religion (that which binds and *Matam* (creed). The former was based on Dharma. Hindu Dharma was Sanātana Dharma and its strength lay in its impersonal and authorless character. Islam and Christianity were religions that owed their origins to individual founders, but the Sanātana Dharma of the Hindu owed its origin to none for it was based on the eternal Veda. The *ṛṣis* mentioned in the Vedas were not the authors of the *ṛks* or *mantras* but they were seers (*mantra draṣṭāraḥ*) who for the first time had realized the esoteric import of the *mantras* and fixed their contexts in rituals. Only thus were they progenitors of the particular *mantras*. Such being the basic feature of traditional Sanātana Dharma, it is not right to hold that Western contact has changed us. Change is change

when it affects the very substance of things, and external changes like the cut of the hair on the head did not matter as they failed to touch the heart of our culture. In the maintenance of this Vaidic Dharma, the home, the woman and the family were the pivotal factors as they were the best conservers of tradition. The Hindu had never been preoccupied with politics or the State. Politics do not touch him deeply as does the Vaidika Dharma. In fine, the contrast between the Western attitude and the traditional attitude of Tamil culture is summed up in the answer to the question—Which is more important, what man *is* or What man *has?* The Hindu mind cared for the former and the West pinned its faith in the latter. The West brought the machine age and has made man the slave of the machine. After all, there is no prize for realising the Ātman. The Secular State might have come in, but it had not affected the springs of religion embedded in the Sanātana Dharma.

Mr. Ramamrtam wanted to know whether religious motifs figured in current Tamil literature. Mr. Yogi held that they did not, and that Bhārati refuted in his writing the Māyā view of the world and pleaded for activism. There was not much other religious literature as such. The stand of Mr. Yogi was that literature was an expression of sensory experience only. Religious experience, trans-sensory in nature, was possible only in the impartite consciousness of deep sleep. Mr. Janakiraman argued that the lack of literature with religious motifs was no warrant for holding that Tamil writers had no religious sentiments. They had a fear complex which made them desist from writing about *bhakti* and *mukti,* and he desired that this fear should disappear. Mr. Ramamrtam asked if *matam,* piety and *bhakti* were identical, and pointed out, as possible reason of paucity or absence of religious motifs, the difficulty in the literary technique of reporting religious experiences. Mr. K. Srinivasan did not agree with Mr. Janakiraman and said that it was not fear which inhibited religious motif. The reading public no longer interested itself in sectarianism as in the age of the Nāyanārs and had no taste for religious writing. According to him the religious force was absent in life and so was not present in literature. Sundararajan disagreed with the previous speaker and held that there was a considerable body of literature with religious motifs in the traditional style. He noticed no change in the basic factor of the religious motif itself. There was, however, change in methods. Before the

Western impact religious writing and speaking were confined to the few who were qualified, but now everyone felt he had the right to speak or write about religion. There was also a flourishing propagandist religious literature. These developments were due to Western contact.

Mr. B. S. Ramayya supported Mr. Sundararajan and said that religious literature did exist and books like C. R.'s *Vyāsar virundu* and *Rāmakṛṣṇa Upaniṣad* sold extremely well. The novel and the short story only dealt with human situations and just as in the Sanskrit story there was no reference to God or religion.

(3) When the seminar resumed after the tea interval Mr. N. Pichamurti read his paper on *Modern Tamil Poetry*, which according to him showed two trends which seemed to be opposed to each other but really evinced a common attitude of *āstikya* (faith). The first trend had it roots in the composite concept of *aṟam, poruḷ, inbam* and *vīḍu*, and the other relied on each of these ideals as sufficient in itself for the highest expression of life. In the latter phase any of these four constituents could help to achieve the highest purpose, provided it was practised in the spirit of absolute dedication that the *Bhagavad Gītā* taught. He did not believe that the impact of Western civilization was an evil. It is through English education that we became aware of Western culture which started a renaissance in our culture. Our problem now was to synthesize these two cultures. One could easily realize the renaissance if he thought of the Ramakrishna movement, the Brahmasamāj in Bengal, the Āryasamāj and Dayānanda Sarasvati in the Punjab, Rāmalingasvāmi in the Tamilnad, and Jagadiś Chandra Bose in the realm of science. Bhārati was true representative of this renaissance in Tamil culture. He worked out successfully the synthesis between the two cultures in his writing. He has introduced into his work the new western concepts of freedom, equality, and fraternity. In the poetry of Bhārati, India figures as an embodiment of Parā Śakti (Supreme Power) and the achievement of her political independence was equated with *mokṣa* (liberation). Fraternity of man is nothing but an expression of *ātmavidyā* (soul-knowledge). Mostly, later poets have followed the philosophy of Bhārati in their political writings.

There was another school of Tamil poetry in the last fifty years of which Bhāratidāsan may be regarded as the founder. He and his followers were opposed to the views of Bhārati and were altogether products of Western culture. They prefer impulse to

reason and have no regard for faith and its values. This school is a force against traditional Tamil culture. It is too early to say how lasting its influence is likely to be.

As a result of Western influence, new movements, new doctrines have entered into our culture. Democracy has transferred the power from the hands of the king to the citizens. The individual has acquired inalienable status and rights. These have introduced great changes in Tamil poetry. The themes of old poetry, viz., kings, country and heroism have disappeared, and the individual has displaced the traditional king as motif in poetry. The individual's joys and sorrows figure as the themes. With the enthronement of the individual and his rights there is no place for kings or bountiful chiefs. Modern poets seem to be struggling to discover new values. Revolution in communications had done away with *aindiṇai*. *Ahatturai* now extended far beyond love after modern psychology came to be known.

Like the change in the traditional themes there had also come into being a change in the form of Tamil poetry. The synthesis wrought by Bhārati and the new philosophy which he expounded needed new verse forms. Poetry according to Bhārati must express itself in plain words, and an easy style and be set in popular tunes. This could rejuvenate poetry without detracting from its high excellence. We can hear in Bhārati's poetry the tunes and modes of *Pūjāris* (temple priests), of mendicant women, of street hawkers, of the *Siddhars* (wandering saints) and *Kummi* (folk-dance) composers. We need no glossary to understand his poetry; Bhārati democratized and modernized poetical writing. Other poets have only followed Bhārati, and there can be no doubt of the permanence of Bhārati's style in poetry. Another important change which Bhārati introduced into Tamil poetry was free verse which came from the West, and this is very much in vogue to-day. Modern Tamil poetry may be said to be devoted to picturing the changes in traditional culture in the last fifty years.

Mr. B. S. Ramayya observed that the grammar of poetry was now thrown away and the attempts at lyrical poetry were failures because they had no substance in them. It was all husk, sapless and sterile. On the whole poetry in Tamil literature was in a decline.

Mr. Kalyanaraman thought that the rules of prosody were not altogether neglected even now. Bhārati observed the rules of

Tamil prosody and did not break them. All good poetry obeyed grammar.

Mr. K. Srinivasan pointed out that Bhārati wrote poetry both in the traditional and in the new way. The distinction between *Aham* and *Puṟam* was no longer valid now, and learning is not respected so much as popular appeal. The sustained effort required to write epics was absent, and attempts are made at short lyrics and ditties. The new subjects arising in the environment of a technical civilization do not seem to inspire poets. In regard to the poetical school of Bhāratidāsan and his followers he pointed out that their aim was realism and propaganda. Nāmakkal Ramalingam Pillai, Dēśi Vināyagam and others fall in the same class. The realism of older poetry as in *Kalittogai* and *Ainguṟunūṟu* commanded better expression based on deeper experience. Juvenile poetry, however, and love motifs were depicted finely and simply. Good poetry is possible, he said, only when the poet has genuine inner perceptions. It must proceed from realization.

Mr. Sundararajan thought that the quality of Tamil poetry excelled that of the poetry of the West. He could see no change in Tamil poetry by Western influence. There was no need for Tamil poetry to imitate the West, for it has its own great heritage to draw upon. Modern Tamil poetry, which is concerned with social reform is a product of Western influence. Economic and labour problems come to the fore and this to some extent detracts from the high level of poetry. The aspiration of freedom was the source of inspiration for Bhārati; its achievement, however, has not yet found its poet.

Mr. Pichamurti concluding the discussion referred to free verse in Tamil. The poets of the day think that the rules of prosody are fetters on their fancy. The poetic content seems more important to them than the manner and that is why they pay no heed to prosody. The ancients, however, believed that it was essential to conform to laws of prosody in order to achieve excellence. With the coming in of printing, a Western facility, the eye became more important than the ear, and that affected the quality of verse. It cannot, however, be denied that the appeal of poetry is ultimately to the mind and not to the senses. Hence there is abundant scope for the free verse which contemporary Tamil poets are trying to write.

(4) The last topic of the first day's seminar was *the Novel* and Mr. S. S. Chellappa initiated the discussion.

The novel came from the West in the 19th century and has taken great hold in recent years. How far it reflects the continuity of the Traditional culture of Tamilnāḍ is our problem. The novel is of many varieties and has several motifs and so a simple estimate of the novel is not possible.

Mr. Rajam Iyer started the Vedantic or philosophic type of novel in the last century with his *Kamalāmbāḷ caritram*. The philosophy that he teaches there is that God is the be all and end all of things and the attainment of God through good deeds is the purpose of man. This type of novel-writing devoted to Vedantic tradition was not, however, followed up, and there is no need to regret it. As T. S. Elliot has pointed out: 'If the only form of tradition, of handing down, consisted in the following the ways of the immediate generation before us, in blind or timid adherence to its success, tradition should positively be discouraged'. Again 'tradition cannot be inherited. Historical sense involves a perception not only of the pastness of the past but also of its presence'. Mr. A. Madhavaiya's novel *Padmāvati* is of another type. Its purpose was to expose the shortcomings in society and induce reforms thereof. A third type of novel-writing devoted itself to emphasizing the individual's efforts to make himself a happy member of society. Sometimes political, social and economic problems are presented as reactions to situations in individual life. The novels of K. S. Venkataramani *Murugan, the Tiller,* and *Kandan, the Patriot,* laid stress on the importance of political freedom and economic prosperity and formed a landmark in Tamil novel writing. These types, however, suddenly disappeared, and an investigation into the reason thereof is a matter for literary research. Instead there developed for some time a tendency to write novels replete with ill-digested ideas bodily lifted from Western sources. These have a certain appeal to the superficial reader, but do not bear the stamp of any literary standard, and may be ignored.

In the past twenty years the novel in Tamil has been acquiring a more definite and characteristic shape. In the beginning there were translations from other Indian languages. The world war, the atom and the hydrogen bombs, and Gandhism have ushered in new themes. World welfare and international humanism have become the objectives, and tradition must adapt itself to these new views. In the limits of the seminar, only some general trends can be noted. Portrayal of nature is conspicuous by its absence in the modern novel. Changes in personal laws, the progress of

the industrial revolution, new socialist and even communist ideas find reflection in the thought and situations portrayed. Increasing personal contacts with foreigners in India and in other countries is another important factor. The fact remains, however, that much writing is just intended to drown the reader in a haze of enjoyment, like narcotics. The width of experience and sharpness of perception that can alone lead to good creative writing are not often in evidence, though occasionally there are some exceptions. Historical novels care little for verisimilitude and are often anachronistic. On the whole there is no cause for pessimism and the Tamil novel does have a hopeful future.

Mr. M. A. Wahab thought there was no conflict between high literary quality and popularity; we should not like Macaulay's Puritans condemn a thing simply because it is popular. Dickens was both popular, and standard. There is much current good writing and there is no cause for despair or need to degrade contemporary novels.

Mr. B. S. Ramayya held that novelists are maintaining the tradition of our culture. Recent novels are better than the intermediate ones succeeding those of Rajam Iyer and Madhavaiya.

Mr. Ramamrtam pointed out that the serial novel was decadent and did not represent true literature. Writing a good novel depended on experience and he held that no good tradition had yet come up in the Tamil novel. We have not yet gone beyond the novelette. Mr. K. Srinivasan observed that the novel is new in Tamil, and one should not be too fastidious in judgment and use the yardstick of the mature writing of the West. Class war, politics, foreign travel, dichotomy in social conduct, all these are well reflected in the Tamil novel to-day, and there is successful character development in it. The novel alone could truly reflect social and cultural changes like the disruption of the joint family. That this is not yet fully realized is not a matter for surprise or despair. Mr. R. Venkataraman held that the present position of the novel was quite hopeful. The reading public was growing and novel writing was possible for young men also and there was no use exaggerating the qualifications necessary for it.

Mr. Chellappa concluded by pointing out that he had concentrated on the reflection of traditional culture in the novel and his thesis was that by and large the Tamil novel to-day did not

affirm traditional culture nor seriously portray problems arising out of cultural conflicts.

19-5-'57.

At the opening of the second day's seminar on 19-5-'57, Professor R. Bhaskaran repeated for the benefit of those who had joined the seminar that day the object of the seminar and said it was important to confine themselves to it so that they might get a total preliminary view of the problem, detailed studies on particular aspects being reserved for other occasions.

(5) Sri N. Chidambarasubrahmanian then presented his paper on *Moral Attitudes.* The distinction between East and West is fundamentally more cultural than geographical. The main characteristics of the differences may be formalized in the following contrasts of attitudes.

The Westerner believes that life is for living and he wants to take as much out of life as he can. But an Indian is more preoccupied with the other world or the next birth as this life to him is either one of a series of many births or only a temporary gateway for the other, spiritual realization or release.

The Westerner believes in himself and has a great amount of reliance on himself. But an Indian has more reliance on 'Him' and he more than believes that 'He' is the person that moves in everything.

The Westerner believes in material prosperity and the Indian believes that the Divine Grace is the only thing to be attained.

The West relies more on the brute or physical force. But the great men in India have tried to replace violence by non-violence.

The West has been seeking to express in its Science, Art and Literature the manifested aspect of creation. But the East has been trying to seek the Transcendental aspect of Reality more than its manifested aspect. These attitudes have been handed over to the Indian by tradition and have shaped his approach in life.

These attitudes are reflected in our modern literature permeated with the traditional culture of the land. Though Western contact has given a shock to some of the beliefs and opinions of our Social, Political, and Economic life which have been holding

sway for a considerabe time, the real effects have not been much. The best in representative Modern writing reflects these traditional moral attitudes as against the imported stuff of the West. Though Indian writing has taken to the new forms and genres of the West, the content has essentially been Indian. Even Bhārati who has been much influenced by the West in his political and social approach to the problems, conforms to the moral traditional approach when he deals with the more fundamental aspects. Highlights in his poetry are more traditional than revolutionary.

Kamalāmbāḷ Caritram, the first novel of Tamilnad considered to be the foremost by many, is reflective of the traditional culture and the author Rajam Iyer being a Vedantist gets more pre-occupied with many moral problems than the narration of a simple story.

Mr. K. N. Subrahmaniam, in his great novel '*Poy-ttēvu*' "False God", deals with the worship of Mammon which becomes the false God to the hero who starts from his humble beginning to be a rich merchant, and at the height of success being sent to jail, on some technical 'Black Market' offence, renounces the world realizing that all through he has been worshipping a 'False God'.

My own novel '*Idaya Nādam*' deals with the life of a great Musician who, on losing his own fine voice which has thrilled thousands of people, feels dejected and despondent and ultimately realizes that he is nearer to his ideal of self-realization through 'Silence' which is at a higher level of expression than what he held through his music.

Such traditional attitudes are also reflected in many of the stories published during the last few decades. To quote one instance, Sri T. Janakiram portrays in one of his stories, the attitude of an innocent gentleman, who has been cheated by a scoundrel who relieves him of a considerable sum of Rs. 15,000 promising to get him an excellent piece of land for a rock-bottom price. The scoundrel pockets the money and is heard of no more. After some time the story goes round and the fellow is apprehended and sentenced. After coming from the jail, he becomes very ill and is almost dying. The cheated person hears about this and goes to him and says "My dear fellow! Your days are coming to an end. You are dying an indebted man. Give me a small piece of four anna silver coin. I shall take it in full discharge of your debt to me", thus meaning to save him from a bad end to this life.

This moral attitude is typically Indian. Such Indian motives are plenty in much of modern writing.

Authors like Śrī K. N. Subrahmaniam, T. Janakiram, B. S. Ramayya, N. Pichamurti, C. S. Chellappa, T. J. Ranganathan, Chitti, Pudumaipittan, K. P. Rajagopalan, L. S. Ramamritam, 'R.V.' have handled many themes and motives suggestive of these moral attitudes. It is not as if they wanted to be didactic. But, it flows unconsciously from many centuries of traditional faith rooted in moral foundations.

In the discussion that followed, other view points were stressed: Mr. B. S. Ramayya asked how far it was valid to base morality on one's own experience. Mr. Sundararajan held it was dangerous to determine morality on the basis of literature; in fact it was impossible. Characters in stories and novels are imaginary creations and afford no clue to current social conduct. Only the technique employed is a guide to Western influence, not the situations depicted. Our culture might have been soiled by Western contact, but that was another matter.

Mr. K. Srinivasan said that every individual knew intrinsically what is good and what is bad. Life is not divorced from experience and Tamil literature always minds the objective of what is good. Mr. Bhaskaran wanted to know from K. Srinivasan what was the moral attitude evidenced by modern Tamil literature and whether it was for or against traditional moral attitudes. Mr. K. Srinivasan said that it was impossible to think of immorality openly professed in literature or life. Even a believer in immorality would not write in an immoral way for the simple reason that it would be suicidal for him to do so. So he thought that moral attitudes, whether as a matter of conviction or as a matter of necessity should and did prevail in Tamil writing, in fact in all writing. Some propaganda for social reform like widow remarriage may seem to be the exception to the rule. In answer to a further query from R. Bhaskaran to what general moral attitudes were taken, Mr. Srinivasan said that it was based on concepts of Satya, Dharma and the guidance of inner conscience in such matters. Further to another query from Professor R. Bhaskaran, Mr. K. Srinivasan maintained that the governing force of moral attitude was not personal or individual, but was the tradition embodied in the *Śruti, Smṛti, Sadācāra* (Code of the élite), and notions that man had no personal rights of his own, and standards of *puṇya* and *pāpa*.

Mr. Janakiram drew attention to literature from Communist and Drāviḍa Kaḻagam sources which went against the traditional moral attitudes. They professed a different moral code of their own.

Mr. K. V. Jagannathan argued that there was a disparity between writing and practice. Writing is not a record or index of the writer's moral attitude. Tradition does prevail, according to him, in life, though it may be otherwise in writings which depict a new morality with admiration. The place of religion in life is much debated; but every one follows some religion in his own life. People talk and write of abolition of caste, but do they practise it?

Mr. Chandrasekharan expressed the view that it was not possible in a changing society to trace the real motifs in writing. Several purposes were operative. Passing purposes inspiring particular kinds of writing were no reliable guides to permanent trends. Propaganda had its role and notions of goodness differed and were relative. The old pattern is undergoing change; but traditional values held to be eternal have not been affected. So it is difficult to pronounce a judgment on the moral attitudes that are expressed in current Tamil writing.

Mr. Trilokasitaraman held that changes in the content of morality have occurred in all ages and the present time is no exception. The same holds true regarding the reflection of such a change in literature. Morality is relative to time and place, and literature reflects its milieu. He distinguished between right conduct as seen in external acts and right conduct as appertaining to the mind and soul and held that the former was of special concern to the West while the other was supreme in the tradition of the East.

(6) Mr. K. V. Jagannathan then spoke on *the Spoken Word-Speeches and Discourses.*

He drew a distinction between ancient speech and modern. The former consisted of Kathākālakṣēpas and Public disputations, both mostly philosophical and religious in nature. Rarely as in literary discussions in the Śangams and in *araṅgeṟṟam* (first publication) of new works was the spoken word put to purely secular uses. The aim was generally to bring home to the people old beliefs and creeds.

Now the spoken word is of three kinds, viz., political, literary and religious. Among these politics dominated till recent times,

but after Independence there is more of religious discourse. Literary talks are also gaining popularity. The old Kālakṣēpa and Upanyāsa were sustained by the faith of the listener in the preacher. Now audiences are critical and sometimes vocal. But Kathākālakṣēpa still prevails in our day. Spoken word in the ancient practice resorted to many digressions, but now it is better organized though the old practice of citing authorities, often in song is retained. Alliteration and sound jingles (*edukai* and *mōnai*) are favoured of some speakers and their audiences. Newspaper reporting and the Radio have little affected the spoken word, because only a script is read out.

(7) Mr. K. Chandrasekharan who then addressed the seminar on *Classical Sanskrit and Literature* said: Tamil writers today have unconsciously imbibed influences from Sanskrit literature which has influenced the growth of Tamil through the centuries. There is more Sanskrit writing in the North than in the South of India today. Mr. Y. Mahālinga Śāstri is a fine Sanskrit writer in the South who depicts current life in the Kāvēri valley. Tradition does not preclude innovation and Kālidāsa was a fine blend of both *purāṇa* (old) and *nava* (new) trends. Life and literature are not separate in old thought. Life itself is art. The soul of Sanskrit literature is realization of *rasa* and all other motifs are subsidiary to it. Literature should manifest this *rasa* which is latent in everyone. Classical Sanskrit literature holds together the past and the present. It is a bridge between the old and the new. Sanskrit forms and conventions have pervaded all other Indian literatures. If today production in Sanskrit literature is low, it is because of the lack of a wide reading public. New writing in Sanskrit has not fully developed, and forms still follow tradition, though content has changed to suit modern times, as for instance the *Bhramarasandeśa* of Dr. Raghavan. Characterization has gained a new emphasis in Sanskrit literature from the impact of the West.

Professor Bhaskaran wanted to know if there was any direct effect or influence of Sanskrit on current Tamil writing and Mr. B. S. Ramayya said that there was Sanskrit influence in Tamil writing though the authors denied it.

(8) Mr. R. A. Padmanabhan then read a paper on *the Radio.* The Radio puts one in contact with all countries of the world with different cultures and thus puts an end to a separatist

attitude. At the start when the Radio came (to Madras Station 1938, Trichi 1939) everyone was eager to listen to all stations in the world, but now there is a change; they mostly employ the medium wave to be in touch only with the localities in their country with which they are familiar. This change seems to be generally true of radio owners all the world over. This unmistakably shows that the Radio cannot easily transform the culture of a country. Hearing has been thought to be a better means for knowledge than reading in our country, but in respect of the Radio such a claim cannot be made with confidence. The Radio has not to any noticeable extent effected a change in education and its methods. It is a matter for investigation whether this is due to the Radio itself being not a satisfactory instrument or whether it is a sign of neglect to take advantage of Radio service. Radio service in India being sponsored and controlled by government, it is difficult to estimate the full use to which it can be put and measure results. It has certainly brought about changes in the Tamil language, in the fields of literature, musical compositions, and drama. Like the newspaper the Radio has introduced many new words into Tamil. Examples are *anjal* (relay), *olippadivu* (recording), *nigaḻcci* (event), *iśaiccittiram* (musical drama), etc. It has improved pronunciation. In order to suit the radio audience, a new dialect deriving its features from all known local dialects but conforming to no one in particular has been evolved, and it is in use now and it may be said that this indirectly has promoted unification in our language. It has concentrated more on exposition of old poetry in Tamil rather than on introducing new poetry. Music shares more of radio hours than talks, for the audience stands music for hours together, but not talks. It cannot be said that the Radio has adversely affected the quality of music for the reason that musical performances on the radio are limited to short hours, a handicap for experts wishing to exhibit their proficiency. The Radio has been a good means for relays of scientific musical concerts of distinguished experts who gather on important festive occasions or in academic conferences; and some of its special features like National Programme, etc. promote the listening of different styles of music prevalent in this large country and thus pave the way for mutual enrichment in cultural values. The Radio has not benefited the Drama in Tamil very much. The Radio drama has little more than entertainment value; it lacks depth and content of abiding value. This may be due to the fact that the limitations of radio exigencies have hampered

the writers in employing their talents. However, the Radio has been a very effective means for broadcasting our traditions in folk songs, *harikathās* etc. In short, the Radio has conferred some benefits only on the spoken, literary and *iśaittamiḻ* and not to the expected extent on the language of the drama.

Mr. Jagannathan observed that the Radio imposes many restrictions regarding subjects, contents and time. Changes in programmes indicate trends of popular taste. Radio speech is not speech but only script. Our traditional culture has not been affected by the Radio which continues to pay homage to that culture to some extent, for we have long *Kālakṣēpa* renderings and relays of conferences like Kambar festival and music concerts which have no strict time limits on the Radio.

Mr. Ramayya remarked that tastes of the Radio are to some extent controlled by the Broadcasting Ministry. Folk songs however are better known now by service of the Radio.

Mr. Chockalingam thought that restrictions similar to those of the Radio prevailed in Journalism also, and in neither case can they be held to be altogether inimical to the development and display of real talent.

(9) Mr. B. S. Ramayya then spoke on *Talkie and Drama Scripts.* The line between cinema art and the talkie is not clear. We cannot speak of a tradition in the talkie as it is only 24 years old. However, traditional themes are employed. Purāṇic subjects figured first, and later social stories appeared. The cinema themes resolve themselves into recurring cycles of Purāṇic, historical and social subjects which become fashionable by turns. Generally the conflict between good and evil is depicted, though sometimes social plays have only villains for their heroes. As only connoisseurs can appreciate literary form, it has not flourished in the cinema, and the object has been the appeal to the masses involving a commercial objective. Higher aims in the cinema involve commercial failure. The ideal wife on the model of the Pattini devi, the apotheosized Kaṉṉagi, is a recurrent theme in many pictures and quite popular. The love motif is predominant in the cinema; so also the right of the woman or man to choose her partner in life, to the exclusion of the parents' voice. e.g. *Nān Peṟṟa Śelvam.* This is certainly a western influence. These pictures are very popular. Could it be due to the unhappy domestic life of a good section of the spectators? Some of the pictures throw the blame on society

for personal misfortunes; others indulge in propaganda for communist ideals, and still others employ social reform themes. All these are governed by commercial ends. The cinema is responsible for damaging traditional values in some respects. Devotion to God, respect for parents and *guru* have suffered such damage, though generally basic moral ideas are hard to break through except by powerful creative imagination. It cannot be denied that the stock traditional themes of mythology have proved the largest and most constant box office attraction. Purāṇic themes have mainly figured in the Tamil drama. Tradition persists even in social dramas. The dramatic canons of the unities are seldom observed. The aims in the revolutionary social dramatic scripts of the last decade or two are not clearly defined. Some foreign works like Galsworthy's *First and Last* have been used for dramatic scripts. As in the days of the first Arab inroads into Sind, the fate of women who were forcibly dishonoured in the recent partition troubles has evoked plays defending their integrity and purity—e.g. *Manitan.* The *Kīmāyaṇam* seeks to controvert and parody the traditional ideals of the *Rāmāyaṇa,* and it is extremely doubtful if it will succeed.

Mr. Chockalingam raised the question whether the tragic close in a drama was new or traditional. Mr. Ramayya thought that tragedies did exist in dramas of old, but commercial considerations and lack of strength on the part of the authors to carry ideas to logical conclusions were factors accounting for the current dislike of tragedy, as also a superstition against unhappy endings.

Mr. Janakiram pointed out that Sanskrit tradition tabooed tragical endings, and he saw Western influence in the modern developments of Tamil drama.

Mr. Yogi observed that Śangam Tamiḻ was not liked in dramatic scripts and Pichamurti supported Janakiram in his view that tragedy in Tamil dramatic scripts was entirely due to Western influence. He argued that a good act should beget good results and it was contrary to Dharma to bring a disparity in this logic, and that was the reason for the absence of tragedy in tradition. The conflict between Dharma and the individual was a new idea from the West and inconceivable within the received tradition.

(10) Mr. R. Venkataraman then read his paper on *Literature for Juveniles.* Juvenile literature is regarded as something not germane to general literature, but unless this foundational litera-

ture is recognized and improved, the life of the adult individual will not flower. It has not yet taken any tangible shape in our country. Mostly the same literature and stories from the Rāmāyaṇa, Purāṇas, Bhārata etc. meant for adults are also used for juveniles, in a simpler and oral form. The sense of need for juvenile literature *per se* as it is recognized in the West began to dawn in our minds at the beginning of the century and has grown since the attainment of Independence. The Tamil journals are mainly responsible for this new feature. *Bālavinōdini* was the first to lead in the field. Two Christian missionary endeavours earlier in this direction failed, probably because they did not avail themselves sufficiently of our tradition and culture. *Bālavinōdini* became defunct after 15 years. A similar fate befell the late Cūḍāmaṇi's effort under the auspices of the Christian Literature Society, *Pāppā malar,* and *Aṇil.* All had good points, but failed to get support on account of political preoccupations and other causes. *Vivekacintāmaṇi, Janavinōdini* and *Tamiḻarnēśan* and other journals opened children's pages and sought to promote juvenile literature, and Śrī A. Madhaviah did much to collect and publish many of the current stories meant for children in particular. The children's page has become a standing feature since of many prominent periodicals.

Ambuli Māmā, Kalkaṇḍu and *Kaṇṇan,* three exclusively juvenile periodicals are now in existence. The first publishes exclusively stories of old, the second writes on subjects of interest to adolescents in particular, as against children and adults, and the third deals in new stories, songs, history, science etc. including translations, and seeks to meet the needs of children between the ages of five and sixteen.

In the treatment of these topics some undesirable features have crept in. This is inevitable to some extent on account of the commercial considerations at work. There are many desirable features of Western juvenile literature which we can with profit adapt, but we have not done it; instead we have mixed horror comics in our literature: stories of gruesome murders, sword combats and detective stories. The cinema has a terrible influence on juveniles, and it is a problem how to divert this craze into healthy lines. The writers of juvenile literature must take the initiative here. Some writers consider it *infra dig* to write for children and neglect doing so.

It seems that class textbooks are regarded as juvenile literature by some teachers and educationalists; or they think that any other literature is calculated to waste the children's time. This is unfortunate and prejudicial to a much needed literary effort. The lack of standards in juvenile attainments may well be due to this attitude to general literature which must not be divorced from education work. The proper development of juvenile literature is an essential ingredient in the education of children.

The technique of juvenile literature should employ easy and sweet language, simple and straight tales and avoid heavy style, if it should succeed in its appeal to the young who become interested in stories almost from the time they begin to develop the power of speech. And the stories must be graded carefully according to the mental age of the child.

In Western countries, it is said, they take care to employ mature and experienced teachers, not novices, for the education of juveniles. Our state government cannot be said to have taken seriously yet to this side of the educational programme.

Professor Bhaskaran was definite that juvenile literature in our country was due to Western inspiration and thought that the recurrence of 'horror comics' figuring in the West must be prevented in our juvenile literature. He asked how far are tradition and new values employed in Tamil children's stories.

Mr. Ramayya said that gangster stories of American origin exist in Tamil writings for the young and frighten children out of their wits and are not calculated to promote character or mental peace.

Mr. Gopalakrishna Iyer pointed out that child stories did exist of old as for example stories for the young with esoteric meanings in *Jñānavāsiṣṭha*.

Mr. Chockalingam pointed out that import of horror stories has been banned by law, but in spite of it there were imitations in local writing no doubt due to the commercial instinct. Further legislation in this matter can help us.

Mr. Sundararajan followed to say that adults and adolescents dictate the tastes of children and generally spoil them. It required the attitude of a child to appeal to juvenile taste and good stories must be well written and well illustrated. Publishers do not seem

to find any commercial possibilities here yet. It may be worth while to consult the children directly and discover their tastes as in child drawing competitions.

Mr. Wahab remarked that the problems of writing for children and its proper control were difficult and needed much study and research. Parents were indifferent and writers were careless.

Mr. Venkataraman in conclusion pointed out that the type of suitable books for the young would cost much, and there was no desire yet evinced in our country to produce such books.

(11) Then Mr. Trivikramanarayanan speaking on *The recognition accorded to Art forms and objects* said that the value and significance of Tamil language and tradition lie in the contacts which they maintained with others. Whether it was Sanskrit, or Buddhism, Islam, or Christianity or the Romans or the Arabs, the Tamils welcomed them. There has been Roman influence in Tamil traditional culture and the changes which it introduced persist even today. The distinguishing characteristic of ancient Tamil literature is that it portrayed contemporary life and culture. We have evidence of this in our painting and sculpture. This characteristic of ancient Tamil culture is lacking in our contemporary literature. It is worth studying how Tamil literature depicted the arts in order to create a similar aesthetic interest in our present day Tamil literature. The sculptures of Mahābalipuram represented contemporary interest in particular deities, and citations were read from *Tirukkuṟaḷ, Śilappadikāram, Maṇimekhalai, Kalittogai, Mārkaṇḍēya Purāṇa* which corresponded to specific panels in the Mahābalipuram sculptures. The influence of Roman contact with Tamil culture is seen in *utsava vigraha* (metal procession images), tanks in front of temples and float festivals, snake worship (pet snakes in each house), bull fighting, houses with courtyard, and in the Indian dress of men and women of South India.

(12) Mr. Sarangapani speaking on *Hindi and Tamil* pointed out that in speech and writing and in state parlance one could see the plentiful borrowings of Tamil from Hindi. To quote a few examples, Zillah, Tashildar, Cutchery, Zamindar or the colloquial expression (*enna teriyumā—kyā malum*), the practice of using the verb first in a sentence (அவன் சொன்னான் "—" *vs.* "—" என்று சொன்னான்) and the employment of international numbers were all borrowings from Hindi.

In Hindi there were more novels and short stories. Tamil short story excelled the Hindi short story. But Hindi literary output exceeded that of Tamil. Free verse came into use in Tamil due to the influence of Hindi. There was a unique pattern of story writing in Hindi. It was neither the novel nor the short story but something in between.

Mr. Janakiram remarked this type of Hindi literature occupied a ludicrous position; but Mr. Wahab thought it unwise to characterize it in that manner as probably it is a category which met the tastes of some who want more than a short story and cannot read long novels.

Mr. Sarangapani continued that the tragic element was in use more in Hindi than in Tamil and it was perhaps an indication that life in Tamilnāḍ was more joyful than in the Hindi area. The psychological stories in Hindi were better than those in Tamil; also sex played a greater part in Hindi than in Tamil.

Mr. Somasundaram seemed to refute all the instances of borrowings from Hindi by Tamil. The desire to replace 'zillah' by Māvaṭṭam to which Mr. Sarangapani drew attention earlier did not mean hostility to Hindi. The practice of using the verb first in a sentence could be seen in old Tamil grammer. How could it be said, then, that it was a borrowing from Hindi. The borrowings, such as there were, were through Hindi from Islam. The word 'Acchā' for instance is a case. The writings of Śivakoḻundū dēśikar, the literatures of the Siddhars, and the verses of Mastān Sahib were other examples in support of his thesis. Sometimes Hindi words were employed in the course of Islamic stories. It was no sin to borrow, he said, and there was no anti-Hindi attitude in Tamil.

Mr. Pichamurti who followed argued that Hindi was of recent origin, only a hundred years old. Tamil has not borrowed from Hindi. The words Cutchery, Duffedar etc. were borrowals from Mughal State paralance. Hindi came into existence out of a necessity for a language for revenue purposes. Neither would he grant that Tamil borrowed from Hindi in the contents of its literature. The Neḍungadai (Novelette) of the Hindi literature was a Western import and cannot be ridiculed. Anatole France and others in Europe wrote such stories. Again, Vacanakavi (Free verse) was not a borrowing from Hindi. It only hailed

from the West. In spite of that Hindi has a place in Tamilnad as State language.

Mr. Yogi drew attention to the undesirability of the purist movement in languages as it was suicidal.

Mr. Sundararajan observed that he saw no detrimental effects of Hindi on Tamil. In fact, he thought that Tamil would have lost heavily but for Hindi contact. In songs, in the language of the cinema, and elsewhere (Nayā Paisā, Lok Sabhā etc.) in manners, in serial story writing Tamil owed much to Hindi influence.

Mr. B. S. Ramayya spoke in the same strain as Sundararajan and pointed out that there were numerous translations of Hindi short stories in Tamil. He pointed out that while 90% of Tamil stories were adapted from or based on Hindi originals it cannot be said that Hindi has affected Tamil as for instance English has done. Neither Tamil culture nor Tamil literature has been influenced by Hindi in the way they have been influenced by western ideas brought in through English.

20-5-1957.

The third day session of the Seminar commenced on 20th May 1957 with

(13) Mr. T. S. Chockalingam's examination of: *The influence of the Printed word — Newspapers and Periodicals.* The Newspapers and the Periodicals were novelties completely borrowed from the West. In every feature, competitions, cartoons, special articles, open letters, astrology, palmistry, etc., our newspapers and periodicals copy foreign patterns. Foreign news predominated at the start, because the readers in Tamilnāḍ were eager to know what happened in foreign countries. This tendency began to decline after the Salt Satyagraha. In the propagation of knowledge and spread of views and opinions the newspaper has played a conspicuous role. Whatever revolutions or changes have taken place in Tamilnāḍ all of them are ascribable to the newspaper. The newspaper has been an effective instrument for propaganda to bring about social changes. To it we also owe the standardization of our vocabulary and the discarding of *patois.* It has aided literary revival, and the growth of aesthetic and cultural values. The *Kamba Rāmāyaṇam* and other Tamil classics are expounded in newspapers and periodicals very frequently. Prose writing has much improved with the

growth of newspapers. The press has assumed great influence in public life, a feature from the West. The influence of the newspaper does not depend on its circulation, but on the personalities who sponsor them; e.g. the *Young India* of Mahātmā Gandhi or the newspaper *Amrita Bazar Patrika* of Motilal Ghosh; both of them being great leaders, influenced public opinion more than other papers which had larger circulations. The *Daily Herald* was an organ of the labour party in Great Britain and the success of the party was due to it, in spite of its limited circulation some decades ago. In our own country during the recent election, many papers carried on a campaign against the Congress Party, with little effect on the results.

The Proprietor and the Editor of a newspaper were the same in the beginning of newspaper history. So, there was no conflict. Later with the bifurcation of the Proprietor and the Editor, things did not go on so smoothly. The tendency of the Proprietor to control editorial freedom affects the prestige of the paper and sometimes tells on its influence if not its circulation.

The power of the printed word is obviously greater than that of the spoken word, and this requires psychological investigation. One could realize the truth of this statement by recalling that the simultaneous publication of the news of a Muslim's attempt on Nehru's life and the radio announcement of the shooting of Mahātmā Gandhi caused trouble to Muslims in many Indian cities.

The printed word of the Press sometimes ensures quicker action. An individual police complaint does not act so quickly as the same voiced in a newspaper. Newspapers in exciting times command more sale than in normal times. The World War I, Non-Cooperation movement, the Salt-Satyagraha, the 1942 movement acted as fillips to the circulation of papers.

Professor Bhaskaran wanted to know if the fact of influence not depending on the circulation of a newspaper applied to cultural influence also, and Mr. Chockalingam accepted the suggestion and said that good literary matter was welcomed by all papers and its influence was undeniable.

Mr. K. Srinivasan observed that the newspaper played a greater role in the spread of ideas and developments of the West than other agencies like literature, the radio etc. Professor Bhaskaran asked again if the quality of journalistic literature was

affected by mass circulation. Mr. K. Srinivasan answered that literary quality does not depend on the extent of circulation.

Mr. Satyanarayana Rao said that Tamil newspapers and periodicals commanded the best circulation of all S. Indian languages. The larger the circulation, the greater the need for writing down to the level of the readers including women and children. Great writers can simplify things wihout loss of quality, but it is not possible for lesser men. Still the newspaper was greately beneficial to the public in giving them access to critical writing on the fine arts, like music, dance etc. which are now featured in almost all papers. Professor K. K. Pillay raised the question if for the sake of standards the Yellow Press must be suppressed. Vulgarity, he said, sometimes promotes circulation.

Mr. Chockalingam held that the Yellow Press flourished to some extent on account of demand for it from a certain class of readers like labourers in industrial centres, and advocated legislation for banning it. In the matter of lowering of standards Mr. Chockalingam held it was impossible at least with reference to classical works like *Kamba Rāmāyaṇam* which are discussed in the newspapers. Mr. Wahab did not think that the Yellow Press was greater in Tamil than in other languages, particularly Telugu.

(14) Sri Vai Govindan then described the *Influence of Technological and commercial progress with reference to Mass Production of Cheap editions.*

Even a century ago cheap publications like the story of *Mayil Rāvaṇa, Alli Araśāṇimālai, Kōvalan Kadai, Vikramādityan Kadai,* etc. had appeared, and these were read by villagers. But, standard literature with a good get up and moderate price did not come out before 1937. It was in the period 1929-34 that for the first time Mr. Sangu Ganesan brought out the works of Mahātmā Gandhi and the works of foreign writers like Tolstoy, Upton Sinclair and Romain Roland (translated) in very cheap editions. This was part of revolutionary thinking and propaganda in politics. Penny and Shilling issues of the West had served as models. There was a lull between 1934 and 1937 when the political stir was not so great.

Then the Navayuga Pracurālayam revived the printing of cheap reprints with the collaboration of the late Va. Ra., T. S. Chockalingam, Stalin Srinivasan and others. The Śakti Kāryālaya

(1938) was another publisher who introduced cheap publications about forty in number after the attractive Penguin model. The Second World War put up the prices of paper and printing and interrupted the publication of cheap editions upto 1949. The import of American and other foreign cheap editions revived; and the local publication of cheap books was resumed after 1949; many books began to appear which were calculated to stimulate low and evil thoughts and were modelled on imported detective stories and 'horror comics'. Some good publications have also come out of course.

It is quite possible to bring cheap editions of standard books. The *Vyāsar Virundu* of Rajagopalacari, and the writings of Bhārati are typical examples. Mr. Rajam (of Murray & Co.) is doing yeoman service by publishing at cheap prices in handy form the celebrated classics of Tamil literature in a way calculated to interest even the common man in them. Government should subsidize the publication of cheap books and the heavy postal and railway charges on parcels should be reduced. Credit facilities for publishers and distributing agencies must be better organized than at present. Mr. B. S. Ramayya urged that cheap publications should not imply poor royalties to authors.

(15) Then Mr. A. L. Natarajan spoke on *Eastern Literatures: Arabic and Chinese.* By our tradition was meant Tamil tradition and culture and not Indian culture in general. There is little desire to read literature in other Indian languages, not to speak of foreign languages; this tends to keep our outlook rather narrow. There might be common ideas in different literatures but that did not necessarily mean borrowing from either the one or the other. Human experiences are common and their expression also could be common. He illustrated this point by narrating two small Arabic stories, the motif of which also could be seen in Tamil literature. So, he maintained that culture being homogeneous at least in fundamental values should be evaluated not on the basis of particularism but should be viewed as one common culture of man. There might of course be small variations among different cultures but in essence they are all expressions of the culture of man.

Mr. Wahab said that genuine Arabic literature has not influenced Tamil, though in the field of the cinema there was the influence of popular tales like the 1001 nights. For real insight and

appreciation of Arabic literature one should go to the Arabic source itself.

Professor K. K. Pillai put forth a plea for cultivating a first hand knowledge of other literatures to be able to venture on conclusions about mutual influences. He also referred to G. U. Pope's views of Christian influences in the *Tiruvāśagam,* without accepting them, and to the government of India and the University of Madras being keen on promoting mutual understanding of contemporary Indian literatures.

(16) Mr. T. J. Ranganathan then spoke on the *Short Story.*

The Short Story is of recent origin and clearly derives from the West. The short stories of Tagore translated early in this century started the series. It has been used for social reform, propaganda, and entertainment, and generally has not much literary value. The western technique only has been followed in Indian short stories. The first form of short story arose with S. V. V. who portrayed domestic problems. Madhavaiya introduced social reform themes in short stories and carried on much propaganda.

Mr. Chellappa held that traditional culture as seen in short stories has not been affected by the West. A journal wedded to abolition of *Tāli* published a short story in it which after all unconsciously was a maintenance of the role of the *Tāli* in marriage. Such was the force of Tradition.

(17) Mr. Aru Ramanathan followed with a talk on *Subsidized Publishing and State-aided Trusts.* The publisher's job is now a problem in Tamilnāḍ. He is in a poor plight. The labour and the capital he spends do not fetch an adequate recompense. Only an able publisher with a sense of mission can succeed, but even for him sometimes the only reward is the satisfaction of having completed his plan. The craft required talent. State or Trust aid can be of considerable help to a publisher in creating confidence, interest, and a taste for literature among the public. Indeed the aim of a Trust should be to facilitate the output of standard literature at a cheap price and thus spread knowledge and culture. Help from the Trust will save the publisher all the time and energy which he has to spend for finding capital and other facilities, and by enabling him to spend that time and energy for his own proper work, ensure the speedy production

of good books at cheap cost. The public today evinces an eagerness for knowledge in Politics, Economics, Science etc. and an appreciative attitude to Western literature and thought. The Trust and the Publisher together can exploit this eagerness by planning suitable series of modern books and publishing them continuously.

The public have an interest also in books of Tamil tradition and culture, and here is another rich field for energetic action. The great classics of the Śangam come to our mind in this connection. Generally, people think that political, economic and sociological concepts are new to us. On the other hand, many of these concepts are found scattered in the Śangam works. They will doubly serve us, for they contain values not only internal but also external, relating to world order, peace and prosperity of the family and the country, and great traditions. In fact, if it should succeed in its objective, the Trust must give this matter high priority. In the choice of books for publication, instead of itself choosing them, the Trust should seek the guidance of experienced authors and publishers in contact with the public. Nor would the Trust achieve its object if it only helped in the mere production of books. The people should make use of them.

The Trust has also a great responsibility in subsidizing the publisher. The choice of the publisher also matters much; for subsidizing an unworthy publisher would be mere waste; he might bring out undeserving books and neglect the deserving; also the same book might be printed in several editions while others are neglected. The publisher on his part must realize or be made to realize that the subsidies should be returned ultimately to the Trust. Otherwise it will lead to indolence of the publisher and a breakdown of the whole scheme. In Tamilnāḍ the prospects for good sales are poor because the sales side is not well organized. This must be remedied also.

Mr. B. S. Ramayya drew patricular attention to the fact that Trusts sometimes become means of propaganda and warned against this danger. Mr. Yogi said that at one time Śangam literature was intelligible to all but now it is limited to the Pandits only. He also thought that life and literature were closer in the Śangam Age than now. Professor K. A. Nilakanta Sastri observed that it was not right to say that Śangam literature was the common literature of all at that time for the obvious reason that the Śangam was a learned

body of poets and expert critics who set the seal of their approval on poems which they considered worthy of it.

(18) Mr. M. P. Somasundaram, speaking on *Books and Pamphlets,* said: Tamil literature of the last 50 years was of two kinds, Books and Pamphlets. Before the advent of newspapers literature was in the form of books and later it changed into writing in periodicals. Pamphlets were used for political, religious and educational purposes. A book differs from a pamphlet in aiming at relative permanence. This makes much difference in some cases but not in others. Writing for newspapers and journals sometimes involves consideration for the views of editors and their policies. The short story and the novel are prominent features in periodicals. The serial story puts a premium on suspense, and some think that this affects the quality of the book into which it shapes later.

Each periodical has its own circle of writers and readers, and this necessarily limits the scope of the readers' sector.

About 130 books issue in Tamil every month. The proportion of various kinds of literature in them roughly works out to: Fiction 25, pamphlets 30, science, music etc. 44, detective stories including juvenile literature 10, classical literature and criticism about 30, miscellaneous about 10.

The stamp of foreign influence is quite evident in them. Literary criticism follows Western models clearly. V. V. S. Aiyar, P. Śrī and others are instances. Lyrics are new to us, though the *Paṇṇatti* of *Tolkāppiyam* comes very near it. Story poems form another feature in Tamil literature which is due to Western influence, which also dominates the writing of scientific works including political science and the writing of leading articles of semi-permanent value.

To turn to the other side of the medal, the evil due to Western influence particularly on university men was a contempt for Tamil, and a supercilious attitude to Tamil tradition. However, this is now disappearing, and we see now a great enthusiasm for Tamil writing which has been growing in the last two decades. English affected the style of writing in Tamil. Now it is improving. We have good, easy, artistic, and correct writing, by no means revivalist in nature, and creative force is not wanting either.

(19) Mr. Sowrirajan, speaking on the *Influence of other Indian languages—Bengali, Malayalam etc. on Tamil* said: Bengal

first felt the impact of foreign rule, and literary recovery started naturally there. The revivalist movement in Tamil literature owes its inspiration to Bengal of fifty years ago. The famous novel of Bankimchandra Chatterji (*Ānanda Maṭh*) was first translated into Tamil from the Bengali some thirty years back by Tiruccirrambala Pillai. The translation of other novels from Bengali followed: the late Ku. Pa. Ra. translated *Durgeśa nandinī, Devi Chaudhurāṇi, Rādhārāṇi* etc. As a result patriotism along with politics began to find a place in Tamil literature. The national song *Vandē mātaram* is the most leading instance. The work of Bhārati with its patriotic fervour was stimulated by this influence. There arose also an interest in writing historical novels seeking to expound ancient Tamil tradition and culture. Kaliki's *Śivakamiyin Śapatham* (the Vow of Śivakāmi), *Ponniyin Śelvan* (the Prince of Kāvēri), etc. are instances. But no novels of religious interest modelled on *Devi Chaudhurāṇi* were written in Tamil, though other Indian languages adopted the model. Other novels of Bankim (*Kapālakuṇḍalā, Viṣavṛkṣa, Rājasimha, Indirā, Matanginī, Rajani,* etc.) were translated by T. N. Kumaraswami and Guruswami. The novels of Śaratchandra Chatterji, written on the basic note of the survival and maintenance of social tradition in the face of powerful impacts, came to be translated into Tamil from about 1937-8. *Grihadāham, Devadas, Saudāminī, Amūlya, Grāmasamāja, Madan, Śrīkānta, Caritrahīna* etc. are translations of his novels by T. N. Kumaraswami, A. K. Jayaraman, Shanmukhasundaram and others. This promoted in Tamil much writing calculated to portray traditional culture and the complexities of current social life. Śaratchandra had shown that the slightest survivals of tradition can be finely fitted into literary work, and we are reminded of this by books like T. N. Kumaraswami's *Anbin Ellai* (The limit of love), R. V.'s *Aṇaiyā Viḷakku* (The lamp that never goes out), and Rajam Krishnan's *Peṇ manam* (A woman's mind); then the works of Rameshchunder Dutt (V. K. Ramanathan's translation of *Mādhavī Kankan* in 1940 and A. S. Jayaraman's of *Mahārāstra Jīvana Udayam*) created further urge among Tamil writers to interest people in historical writing.

Marāṭhi: Marāṭhi could not be deemed to have influenced Tamil novel writing to any marked degree. V. S. Kandekar may be said to have popularized long descriptions of natural scenery and occurrences after the manner of the Sanskrit Kāvyas. *Krauncavadham* is the translation by Ka Śrī Śrī of a Maraṭhi novel which

served to stimulate the patriotic motif in Tamil writing. Other Marāṭhi works which were brought out in Tamil were the social novels of N. S. Phadke; the stories of V. S. Sukthankar depict life in Goa. The works of Sane Guruji reflect the greatness of tradition and some of the present day writers in Marāṭhi, like N. K. Gore, Venkates Madagalkar, Mahadev Shastri, Joshi and so on, are seen to exert themselves in writing on various aspects of traditional culture in their works. There is much to be gained mutually by a comparison of the works of the different authors in Marāṭhi and Tamil.

Malayālam : In modern Malayālam literature we see in the poems of Kumaran Āśan, in Vallathol's poems, *The pupil and the son, the Father and the son,* in Ulloor Parameśvara Iyer's *Uma Keraḷam,* a Kāvya, in *The Singing Demon* of Saṅṅampuzha, and in the poems of Śankara Kurup different aspects of traditional Kerala culture. For the past 30 years the impact of the West has been felt considerably through Christian agencies. We see in Malayālam literature as a result the new stress on themes like freedom for women, mixed marriages, and abolition of caste.

Kumaran Āśan, Ponkunnam Varki and others show this in their works. It is from the language agitation in Tamil land that Kerala has derived its fervour for Malayālam. Hence the well-founded view that Malayālam sprang from Tamil is now being denied and the independent origin of Malayālam speech is affirmed. Dr. Gundert supports this thesis and so does Dr. C. Achyuta Menon. Some are ready to show that Malayālam owes its origin to Sanskrit. This movement in Kerala is distinctly due to the influence of Tamil linguism. Patriotism became dominant in Malayālam literature under the influence of Bhārati's writings. It is the Malayālis living in Tamilnāḍ that started the movement for Aikya (United) Kerala.

The works of Maxim Gorki and other Russian leftist writers have considerably influenced modern Malayālam literature. Tragical stories are regarded as high class writing embodying true values and find great appreciation. Malayālam language reveals distinctly the effects of the impact of Muslim Moplahs, of the Portuguese and other Christian nations. The writings of K. V. Thomas, Joseph Mundasseri, Ponkunnam Varki and others show evidence of Christian influences; and Urup, Muhammad Basheer, K. T. Muhammed Kadir of Alleppy and others have dealt with the traditionalism of the Moplahs.

Messrs. K. M. Panikkar and Rāman Nāyar have given historical stories and adopted the technique of the West.

Lalitāmbikē Antarjanam, Sarasvatī, Rāman Nambudripāḍ and other writers of high birth have in their writings deplored the havoc wrought by Western civilization on the old codes of conduct.

Kerala has not only adopted the Western model in literary criticism and poetry, but has also reformed its own tradition. Rājarāja Varma, Mundasseri, and Bhuttezhattu Rāman Menon are the prominent literary critics of the time.

Mr. Chockalingam pointed out that the Tamil novel has a history antedating Bengali influence. Mr. Arni Kuppuswami Mudaliyar copied the English novelist Reynolds. There were also others, Vaḍuvūr Doraiswami Iyengar, Māyavaram S. A. Ramaswami, William Ponnuswami Pillai and Pandit Naṭeśa Śāstri.

(20) Mr. P. Śrī spoke on *the Pressure exerted by and Prestige accorded to Tamil literature, Old, Middle and Modern.*

Bhārati has brought about a renaissance in Tamil literature in the twentieth century. There have been earlier two such renascent periods in the history of Tamil literature. One was the Bhakti movement between the 7th and 9th centuries. The other was in the field of poetry, a new force that came as a result of the intermingling of the North and the South, of Sanskrit and Tamil, particularly notable in the *Jīvakacintāmaṇi* of Tiruttakkadeva (Śrī Dakṣadeva) which makes free use of Sanskritic vocabulary and tradition in a long Tamil epic poem. Thus Tamil literature is marked by three phases of renaissance, after the age of the Śangam, which (1800 years ago) witnessed the dawn of Tamil literature. Gems like the *Śilappadikāram* belong to the first Śangam phase, although it was a late flowering; the hymns of Tirugñānasambandar and Appar in the seventh century and of Māṇikkavāśagar and Nammāḻvār in the ninth formed the highwater mark of the devotional literature of the second phase. In the wake of the new life in Tamil literature ushered by *Jīvakacintāmaṇi* the famous Kamban appeared at the end of the twelfth century.

There has been no creative period in Tamil literature for 800 years after this celebrated poet, till we come to Bhārati in the twentieth century. The great service which Dr. U. V. Swaminatha Iyer rendered by editing and publishing the classics of the Śangam period paved the way in no small measure for the appearance of the

spirited works of Bhārati. Though not an erudite scholar in the Śangam classics himself, Bhārati was one of the torchbearers animated by the Śangam literature which the illustrious Swaminatha Iyer brought to light in his wonderfully competent editions with their full apparatus of glossaries, elucidations, commentaries and indexes. It was Bhārati's wish that the Tamil public should drink at the springs of the Śangam classics, and our contemporary scholars like Dr. Varadarajan and K. V. Jagannathan are helping the fulfilment of that wish of Bhārati by their writings on Śangam literatue. This literature of the Śangam is the foundation of Tamil culture and tradition. The Tamil of Śangam works differs less from modern Tamil than Chaucer's English from modern. And adages in simple diction from such works, and a general appreciation of the value of rural life now mark the political utterances of the day.

The immortal *Kuṛaḷ* of Tiruvaḷḷuvar showed Bhārati the way to his new faith. Bhārati saw and proclaimed that in each creative epoch, there was an earnest striving after the new without abandoning old moorings. An equally great personality of the new age and a friend of Bhārati was V. V. S. Iyer, whose labours in Tamil literature were devoted to the elucidation of the glory of Kamban, famous poet of the *Ramāyaṇa;* while the *Śilappadikāram* and the *Tirukkuṛaḷ* were works *par excellence* in the Śangam tradition, that of Kamban marked the summit of poetical excellence of the middle ages in the tradition of *Jivakacintāmaṇi.* These indeed are the peaks of Tamil culture and glory according to V. V. S. Iyer and Vaiyāpuri Pillai. It is because of this fact that even to-day we have Kamban festivals all over the Tamilnāḍ. There is no doubt that the literature of the Śangam age reflected contemporary life, and Kamban's immortal works not only enriched Tamil culture, but it penetrated into non-Tamil areas and inspired them to lofty ideals. There is still much scope in ancient Tamil literature for vivifying the cultural heritage that lies embedded in it and turning it to good account.

A Revolution does not mean a revolution by bloodshed; great writers can effect a revolution in a peaceful way by propagating old ideas in new ways to suit the exigencies of a time, and that was what Bhārati achieved. Change is inevitable and necessary according to the spirit of the times and the philosophy of Bhārati was that such changes are a part of the manifestation of Parāśakti, the Supreme Power conceived as the Mother. He was a product nurtured on the classics of the Śangam and middle ages and

he saw the continuity between them. According to him the love lore of the Śangam classics was transformed into the devotional ecstasies of the middle age poetry; again the ancient heroism of the Śangam classics expressed itself in another form in the later glory and power of knowledge (*jñāna*).

It was pointed out by some that the influence of Śangam literature was greater on modern Tamil literature and speech than that of the middle ages both in form and content. The characteristics of the literature of the Śangam were clarity and precision though it lacked in colour and conceit. They serve as very good models for future work in Tamil.

(21) Srīmati Swarnāmbāḷ, discussing *Prizes in literary competitions and for published work,* held that the last 50 years are divisible into two phases of 25 years each. It cannot be said that the first 25 years witnessed any striking developments; for English was in the forefront. The authors of this period, Pandit Naṭeśa Śāstri, Rangarāju etc., did write in Tamil, but it was not a success; however, they prepared the ground for the next phase of Tamil writing.

The first phase produced two kinds of literature, learned and popular. Dravida Śāstrigaḷ and Sundaram Pillai author of *Manōnmaṇīyam,* wrote learned literature and the rest the popular type. *Swadeśamitran, Lōkōpakāri, Navasakti* and other newspapers appeared in the first phase and though they worked for the good of the country, they cannot be said to have contributed to the growth of Tamil language. Neither did the monthlies like *Vāṇivilāsini, Vidyāvihāriṇi, Hitakāriṇi,* and *Cakravartini, Mādarmanōrañjini* meant specially for women; for they were under the sway of Sanskrit. The later periodicals *Vivēkacintāmaṇi, Vivēkabōdini, Ānandabōdini,* are also in the same class. Full of high thoughts, their contribution to the growth of Tamil was inconsiderable.

Then came the great Bhārati in the later half of the first phase, and with him the earlier distinction between learned Tamil and popular Tamil lost ground, for he demonstrated the possibility of a Tamil style which everyone could understand. It would therefore be better perhaps to divide the 50 years of our study as the pre-Bhārati epoch and the Bhārati epoch. The renaissance in modern Tamil literature began with Bhārati and those that followed him. Stories, poems, novels, dramas, essays in easy and simple

Tamil appeared in the Bhārati epoch and these showed the healthy and progressive changes in Tamil literature effected by the impact of Western influence and culture. In post-Bhārati literature, there is greater output of short stories than of novels, dramas or poems.

To turn to the role of prizes in the encouragement of letters: the object of giving prizes is to help the progress of literature. Differing views prevail in this matter. One view is that literature must grow of its own accord. Men of letters must be free to write as and when they like and to goad them to literary efforts with prizes is to fetter and curb their originality. Hence, true literature will not progress with the incentive of a prize. Bernard Shaw, when he was awarded the Nobel prize, said that he was given a lifebelt after he had struggled hard in the sea and gained the shore. This is not a just view. How is one to know the latent powers of an author?

Prize giving is not a feature which we have copied from the West. It is an ancient practice. Some hold that prize awards breed competition and jealousy. It is true competition is not good generally, but prizes are seen in practice to promote progress in letters. There are evidences to show that prize awards have led to literary prosperity. King Bhoja encouraged poets that way and the famous poet Avvai won a prize. Even God Śiva is said to have helped a competitor to win a prize in the Śangam age.

In the past 25 years many periodicals and then the State have instituted prize awards. This is of two kinds; one is an incentive for endeavour, and the other for the merit of an achievement. The periodicals led in this matter in the beginning. From 1930 The *Ānandavikaṭan* instituted prizes for different literary genres—for essays, short stories, novels. It is difficult to judge if this policy has been a perfect success. But there is no doubt that it goaded effort and enthusiasm, and B. S. Ramayya, a contemporary writer, is an instance which this policy hailed to the public in the literary forum. The *Kalaimagaḷ* adopted this policy from 1932 and N. Pichamurti, who had already won recognition, was awarded a prize for his short story. In recent years a thousand rupees are annually awarded as prize for the best novel; and poetry, drama and the short story have equally been encouraged by prize awards. The Tamil Encyclopaedia and the All India Radio, the Sāhitaya Akademi have all followed this policy of prize awards. The State has started the award of prizes for juvenile writing obviously to help build up worthy juveniles who are the wealth of a country, its future citizens and custodians of its tradition and culture.

The policy of prize awards in literature has thus been a healthy incentive to literary endeavour.

(22) Mr. P. G. Sundararajan next spoke on *English and other European Languages,* The short story is the oldest form of literary activity during the past fifty years, and there were nothing more than wholesale borrowings from the West. He deprecated this practice and pleaded for its disapperance. We should not feel complacent about our Tamil literature. Such complacency has been responsible for the degeneration of standards. It is not good for us to wipe off all Western influence over the culture of Tamilnad.

Mr. Wahab contended that Tamil literature is never vulgar to the same extent that English is. Mr. Yogi remarked that literature of sex is much relished by the reading public in Tamil and added that such writing is no literature at all. Professor Bhaskaran observed that unworthy writings do not belong to any one tradition and culture. Mr. T. J. Ranganathan held that sex as such did not debase literature. It all depended on how the theme was handled. Not the theme but the manner in which it is treated is the true object of literary evaluation.

(23) The last talk of the Seminar was by Mr. T. Janakiraman who discussed *Sanskrit Tradition* and observed that that tradition does not prevail today. On the other hand there was rivalry between Tamil and Sanskrit now. He further observed that tradition or culture spreads only through the channel of a particular language. A new style is now in vogue in Tamil, and the purist movement in Tamil aims at lessening and ultimately removing from the Tamil language words and phrases of Sanskrit origin.

Mr. Sowrirajan expressed himself in favour of this movement and stated that the freeing of Tamil from Sanskrit will help the progress of the language.

The Seminar ended with a vote of thanks to the participants by Professor R. Bhaskaran.

PARTICIPANTS IN THE SEMINAR

	Name and Address	Age	Publication	Seminar Paper or Topic	Dates of Participation
1.	ARU RAMANATHAN, 63, Arcot Rd., Madras-24	34	*Rāja Rāja Cōḻan; Plato; Kattai Ponmoḻigaḷ;* and Short stories.	* Subsidized Publishing and State aided Trusts.	20
2.	CHANDRASEKARAN, K. Advocate, 'Ashrama', Luz Church Road, Madras-4.	54	*History of Sanskrit Literature,* Biographies, Short stories, Essays, Sketches, dialogues both in Tamil and English.	Classical Sanskrit and Literature.	19
3.	CHELLAPPA, C. S., 19-A, Pillaiar Koil St., Madras-5.	46	Short Stories.	*The Novel	18, 20
4.	CHIDAMBARASUBRAMANIAN, N. 11, Arcot Road, Madras-26.	46	*Idaya Nādam;* One act plays; Short stories.	Moral Attitudes	19
5.	CHOCKKALINGAM, T. S. 75, Santhome High Road, Madras-28	59		* The influence of the printed word, Newspaper and periodicals	19, 20
6.	GOPALAKRISHNA IYER, K., 25, Arunachala Mudali St., Madras-5.	69	*Satya Vijayam.*		19
7.	JAGANATHAN, K. V., Editor, *Kalaimagaḷ,* Madras-4.	52	Seventy books, several articles, poems, and stories.	Spoken Word — Speeches and discourses	19
8.	JANAKIRAMAN, T., 9, Chidambarasamy 1st St., Madras-4.	37	*Amirtam;* Short stories.	Sanskrit tradition	18, 19
9.	KALYANA RAMAN, K. R., 105, Vellala St., Vepery, Madras-7.	38	Three hundred articles, stories, skits and poems.		18, 19
10.	NATARAJAN, A. L. Pudumai Padippakkam Ltd., Karaikudi, Ramanathapuram District.	49		Eastern Literatures — Arabic and Chinese etc.	20
11.	PADMANABHAN, R. A., 32, Moosa Sait St., T. Nagar, Madras-17.	41	*Vijayan: Tappi Piḻaittavar;* Plays, stories, essays and articles both in Tamil and English.	* Radio	19

	Name and Address	Age	Publication	Seminar Paper or Topic	Dates of Partici-pation
12.	PICHAMŪRTI, N., 54, Mowbrays' Rd., Alwarpet, Madras-18.	58	Drama, Short Stories and Poems.	* Modern Tamil poetry.	18, 19, 20
13.	PILLAY, K. K., Professor of Indian History and Archaeology, University of Madras, Madras-5.	53	*Suchīndram;* articles.		20
14.	RAMAMIRTHAM, L. S., 47, C. N. Krishnaswami Rd., Madras-5.	42	Fifty Short Stories in Tamil and English.		18
15.	RAMAYYA, B.S., 103-A, Purasavakkam High Rd., Madras-10.	53	A Book on Cinema; Novels; Play; Short Stories.	Talkie and drama scripts	18, 19, 20
16.	RANGANATHAN, T. J.			The short story	20
17.	SARANGAPANI, S. R., 29-A, Rajendra Prasad Rd., Madras-17.	43	*Māntōppu Mangai*	Hindi and Tamil	19
17a.	SATYANARAYANA RAO, Y., Programme Assistant, A.I.R., Madras	45	Six books, Many plays, stories and poems.		
18.	SOMASUNDARAM, M. P., 171, Lloyds Rd., Madras-14.	37	*Ravi Candrikā; Kādal Kaṇḍa Kanavu, Iḷavēni* (Volume of poems), Short Stories and Essays.	Books and Pamphlets	19, 20
19.	SOURIRAJAN, R., D. B. Hindi Prachara Sabha, Madras-17.	31	Short stories in Tamil and Hindi.	* Influence of other Indian languages; Bengali, Malayalam, etc. on Tamil	20
20.	SRINIVASACHARYA, P. ("P. Sri") Rakkiappa Mudali St., Madras-4.		Articles.	* Pressure exerted by and prestige accorded to Tamil literature, old, Middle and Modern	20
21.	SRINIVASAN, K., "Dharma Chakra", Madras-17.	59		Social and Cultural Trends	18, 19, 20
22.	SUNDARARAJAN, P.G., 23, Sundararajan St., Madras-18. (Assist. Editor, *Vanoli*)			English and other European languages	20

Name and Address	Age	Publication	Seminar Paper or Topic	Dates of Partici-pation
23. SWARNAMBAL, "Guhapriyai", 44, Calvivarau St., Madras-4.	56	Five novels — Short stories, Essays, Translations.	* Prizes in literary competitions and for published work	20
24. TRILOKASITARAMAN, Editor, *'Shivaji'* Tamil weekly, Trichy-2.	41	Poems: Anthology; Translation in Tamil (*Siddhārtha*);		19
25. TRIVIKRAMANARAYANAN			* The recognition accorded to art forms and objects	19
26. VAI GOVINDAN, 1/142, Mount Road, Madras-2.	46	Children's books; Essays.	* Influence of Technological and Commercial progress with reference to mass production of cheap editions	20
27. VENKATARAMAN, R., 15, Rangiah Garden St., Madras-4.	37	Twenty-six books and about hundred short stories.	* Literature for Juveniles	18, 19
28. WAHAB, W. A., 14, Labbai St., Alandur, Madras-26.	38	Articles; Short stories and biographical sketches.		18, 19, 20
29. YOGI, S. D. S., 4, Doraiswamy Mudali St., Vinayakapuram, Madras-6	54	Short stories; translations; poems; and essays.	Religious trends	18, 19, 20
AND				
NILAKANTA SASTRI, K. A., Director, Institute of Traditional Cultures.				
BHASKARAN, R., Secretary and Treasurer, Institute of Traditional Cultures and Professor of Politics and Public Administration, University of Madras, Madras-5.				

*PRESENTED SCRIPTS.

THE IMPACT OF THE WEST ON INDIAN HANDICRAFTS

(Seminar at the University Buildings on 22nd December 1957)

Leader: Dr. M. H. Gopal (Professor of Economics, Ford Foundation Unit, University of Madras).

Participants: 1. Dr. R. Balakrishna, Professor of Economics, University of Madras.

2. Dr. A. Aiyappan, Superintendent, Government Museum, Madras.

3. Mr. C. T. Philip, Superintendent, Victoria Technical Institute, Madras.

4. Dr. D. Bright Singh, Reader in Economics, Ford Foundation Unit, Madras.

5. Mr. T. P. Subramonian, Senior Lecturer in Economics, Ford Foundation Unit, Madras.

6. Dr. D. V. Rajalakshman, Professor of Statistics, University of Madras.

7 to 9. Messrs. T. V. Seturaman, M. R. Ganapat Rao, & Kumari M. S. Ramesh, Ford Foundation Trainees, University of Madras.

and 10. Mr. A. B. Krishna Setti, Research Scholar, Department of Legal Studies, University of Madras.

Prof. K. A. Nilakanta Sastri, the Director of the Institute, welcomed the members, explained the scope of the work of the Institute of Traditional Cultures, and stated that this seminar was particularly important in view of Handicrafts comprising many primary traditional arts with a considerable employment potential; the Government of India is at present keenly interested in the study of the results of the impact of the machine on these crafts, their revival and promotion.

Dr. M. H. Gopal opened the discussion with the following observations:

Stages of the impact:

During the last couple of centuries, the contact of the West with India has been in three clearly distinguishable periods, each

with its own consequences of the impact. Roughly, prior to 1800 A.D., the excellence of the Indian handicrafts in an economically undeveloped world drew the West to India for trading purposes. Supreme in technique and tradition, the craftsman, with a domestic as well as a distant market, was in the heyday of his prosperity. This was the "*period of excellence*" of the handicrafts and of the commercial aspect of the impact.

The Industrial Revolution in England brought about a change in the nature of this impact. Superior and different technology, mass production and machine competition, new designs and products from the West, and the exploitation of political power, coupled with the rigidity of the Indian handicraft technique and design resulted in the decay of the crafts. This unpleasant consequence of the impact, characteristic of the '*period of competition, non-adaptation and suppression*', lasted throughout the Nineteenth century and right up to the beginning of the Gandhian era, about 1920.

Neither of these periods, however, is the theme of this paper, which is concerned with the third stage of the contact, dating from the Nineteen-twenties, and which may be termed the '*period of revival, readjustment and cooperation*'.

The 'West' and 'handicrafts' defined:

In tracing the nature and significance of the impact, the term 'West' is taken to connote not a geographical or racial region but a pattern of socio-economic organization with the philosophy of material progress as the objective, incessant change as the process and individual initiative as the medium and device, and comprising the industrialized countries of Europe and America and also Japan. Whatever the differences in race and culture, these areas present economically the same pattern, and their impacts on India have had similar consequences. Handicrafts are taken to comprise crafts—artistic or utilitarian—carried on, with comparatively little of mechanical aids, as cottage industries, in village or in town, and depending on skill and tradition handed down from generation to generation, making the product from the raw material to the finishing stage and often marketing the finished good. Personal ownership of capital and equipment, full awareness of the purpose of the work, and choosing his own tools and his own way of doing the work characterize the handi-

crafts. Personal training is its feature and invariably it is a family business.

Role of the handicrafts

The nature of the impact as well as the direction of change can best be understood by a review of the role of the handicrafts in Indian society. The craftsman, urban or rural, has had a definite place in the Indian order of things. Whether as a villager, a guildsman or a feudal servant of the ruler or the religious institution, he was an organic element in national life. His activities and being were organized on the basis of personal relations and duties, and not, as in the West, on contract and competition.

The village or the town, self-sufficing and isolated, was the real unit of social life into which the craftsman was born and in which he plied his craft. With the family as the economic unit and the caste as the social one, the artisan looked upon the latter as a social ideal and even as the enlarged family. Thus, the family and the caste circumscribed the craftsman's economic activities. Generally, he worked for his immediate neighbours, more particularly in the villages. Most markets were anchored to the past with the ultimate consumer being the villager or townsman.

The artistic side was pervaded by a strong religious consciousness. Standards were maintained by the religious turn given to them. Not only was the craft applied to religious ends but it expressed a religious conception of life, and as such represented the accumulated skill of ages. In fact, as Mahātmā Gandhi put it, it had a "spiritual idealism". "The arts and crafts of the Hindus", observes a well-known Indian economist "are essentially idealistic and religious....On the life of the craftsman, his inspiration, his ideal and handiwork....religion continues to exercise a direct and potent sway".

The dominance of religion introduced a conservative element into the crafts. As such, art and industry "transcended the limits of beauty and form in nature, and attempted to represent the ideal as the only true beauty". In other words, idealized forms replaced realistic natural ones. This tendency was reinforced by the imitation of the master craftsman as the major guide. Thus, where uniqueness, creativity, the craftsman's personality and individual idealism should have been the characteristics, stereotyped forms of handiwork—plants (the pipal tree), flowers, (the

lotus), birds (the peacock), beasts (the *śarabha*)—dominated the designs. As religious life became dull, the designs and decorative art become more conventional. Uniform and uninteresting patterns grew up, and restriction of the craft to the hereditary craftsmen tended to narrowness and stagnation.

Form of impact:

Such a social organization, cultural pattern and economic structure came face to face with Western industrialism. The industrial West had developed a tradition, structure and philosophy of its own. In addition to the philosophy, characterized by economic progress, change and initiative, two distinct forms of impact are in the technology of production, e.g., use of the machine and power, and the technique of marketing. With its own determining conditions and environment, its leading feature became contractual type of relationship between man and man. Innovation, individual initiative, minimization of cost, and aggressive marketing characterize the West. A disproportionate value is given to the machine and the gadget. Its tradition is change, its technique, economy of human labour, and its religion, efficiency.

Negative consequences:

The impact of these two distinct patterns has led to great modifications in the craftsman's way of living. The isolation of the village with its proverbial peace and contentment has been broken and the lure of an industrialized urban life of ease and glamour has been spotlighted. Traditional values in the economic and social spheres have been challenged. "The intimate contact between men, materials and market, which is essential to all creative designs, was broken by the intrusion of the machines". Economic insecurity of the craftsman has increased. The customary terms of barter are declining. Types, areas and location of markets are shifting. The conservative elements in society have broken down. The social and community ideal, which fostered the handicrafts, has been superseded by the individualistic ideal. Social institutions like the caste and the joint family, which provided the established designs, have been weakened. Changes in attitudes to a variety of traditional and environmental forces—ideas of life and work, loyalties, technological devices and so on—have been forced on the craftsman. The shift physically from village to town, psychologically from tradition to individua-

lism, economically from the local to the wider market and socially from the religious to the secular view of life has been accelerated. These changes have perhaps made the craftsman freer and his product less stereotyped, but they have dislodged him from his moorings.

It is these negative aspects of the impact of the West that, in the 'twenties', stirred up persons like Mahātmā Gandhi to a crusade against the machine and industrial civilization. Starting with the thesis that there is a basic difference between the civilization of the East and the West—because of the differences in geography, history, ways of living, etc.—the revival of villages and the crafts was advocated. But even the attitude of Gandhi underwent a change in the thirties. The old idea of Swadeshi, he observed in 1934, emphasized the indigenous nature of the products, irrespective of the methods of production or the prospects of the products; the new ideas have experts and chemists to place their knowledge at the disposal of the villages, and welcome modern tools and gadgets.

Positive consequences:

The toning down of the opposition may be traced to the positive consequences of the impact of Western technology and technique. Most handicrafts, whatever the artistic, market or social implications, are primarily economic in character, in so far as production must be for sale. It is here that the West has shown a different path. The contact pointed out, to borrow Mr. Michael Farr's words with reference to British industry: "To plead for better designs in manufactured articles will remain a futile task unless the commercial aspects of the problem, unpleasant as they may sometimes be, are carefully taken into account". The association of the German small producers for purchasing raw materials and marketing finished goods; the Japanese experience of the cooperatives in reviving the domestic industries; the handicraft cooperatives of Scandinavia, Switzerland and Soviet Russia; the 'Indusco' experiment of China and the integrated approach of economists, sociologists and technologists as in Austria and France—these have suggested ways of revitalizing the Indian handicrafts. The example of these countries indicate how the handicrafts, instead of being a relic of the past can exist in their own right and have a definite economic and social role to play in an industrially developing India. While

the impact has given hopes that "the electrical age has restored to small and medium units what they lost in the steam age", it has stressed that *some* of the fine old trades will have to disappear, while a number of new ones will have to be taken on, and that if the older ones have to survive they must be thoroughly modernized, reequipped and reorganized along efficient lines.

Further, the emphasis has shifted from the handicraft product being 'unique' to its becoming 'popular'; from being purely an expression of the artisan's personality to becoming the form-perfect product of the gadget, and from being 'creative' to becoming more 'commercial'. In other words, the impact has stressed the scientific promotion, working and organization of the handicrafts as well as the need to study the potentialities of particular areas in locating the crafts. Better technology and greater rationalization in production are the needs to-day, for the craftsman's markets are no longer the local ones. If the international market is to be opened out, the scientific study of markets and the reorientation of traditional patterns and designs become necessary, for, in the modern world, preferences in designs are primarily personal and only thereafter, social, traditional and ethical. The re-creation of a harmonious understanding between the maker and user is essential. In fact, one of the major effects of the impact has been to stress the systematic approach to the overall problem—"better marketing, better financing, better raw materials, better finish, better equipment, better power facilities, better design, etc." (Ford Report).

The 'systematic approach', so characteristic of the modern West, has shown that with greater efficiency and higher productivity as the objective, the handicrafts can have a permanent place in the Indian economy of the future, with little fear of unemployment. The exclusive dependence on labour and crude techniques 'de-humanizes' the craft and the artisan. On the other hand, the limited and selective use of power and modern devices offers him greater leisure and scope to become really a 'creative craftsman' and yet to be capable of competing with the machine and commercialize the product. Quality products and quality markets are the need. Traditional designs may be good but they are not enough. The traditional craft should adjust itself to "current cultural movements peculiar to our country—revival of interest in folk crafts and a revolutionary change in visual arts". A new composite design for the craftsman has been put up—design

for a particular use, aesthetically pleasing and yet with practical function, harmonizing with form and texture and having good finish and durability within a given cost. (Ford Report).

One of the commonplace criticisms of the impact has been that the 'materialistic West' has killed the artistic and spiritual side of the handicrafts by degrading values and reducing them to the dead level of uniformity. But this criticism is not only a misreading of the West but of the Indian handicrafts too; it is also being blind to the forces of time and progress.

Need for a blend:

For, the modern West is, no doubt, an industrial and technological civilization which is essentially pragmatic, but it has human values and creative art, perhaps different from, but in no way inferior to, the traditional ones in India. Two basic conditions of art and culture insufficiently stressed in Indian tradition have been prominent in the technological West; the lifting of the standards of living and the broadening of the circle of participants in art and culture, instead of having only a cultural élite. In the words of the American Philosopher Prof. Mckeon, "The problems of old values accessible to all and of establishing new values on a new material foundation will not be solved by going back to something lost or discarded, although it does require a restatement and reembodiment of many traditional values in new forms. We shall not improve artistic taste, cultural insight or religious sensibility by abandoning refrigerators and bath tubs;" nor by establishing a new élite or perpetuating the old.

The impact of the West has given a new concept of and connotation to the dignity of man associating it with the welfare of the laborer. Shortening and humanizing labour, without making it monotonous and impersonal, should be the objective of the new handicraft approach. Tradition must be continued but only through adapting its facets to new values of society and to new devices of technology. The very suggestive experience of ancient Rome in this respect may be recalled. "Rome reluctantly borrowed from the arts and philosophy of Greece; the early Romans were convinced that art and learning were inconsistent with Roman virtues, and philosophers and rhetoricians were twice banished by public decree; yet, ultimately, Greek learning, somewhat simplified to conform to pragmatic criteria, was preserved, modified and transmitted to later generations by the Romans".

May not a similar process be possible and desirable in blending Western technology and Indian handicrafts?

This requires a more catholic and understanding, and less prejudiced, approach to the West by the cultural leaders and operating craftsmen of the country. It enjoins the realization that "the development of human values and of the means of their attainment is a history of continuity and change, of tradition and alteration, in which modifications resulting from newly encountered or newly recognized needs and opportunities are fitted in the framework of what persists". (Mckeon, *op. cit.*).

The extent and type of blending of the West and the East as well as the ease and the pace of such fusion depend on the inherent vitality of the particular handicraft, the flexibility of the old technique and the adaptability of the craftsman. Quick adjustments in any of these are not easy. While there has been a disintegration of the old social and economic forces such as the caste, joint family, custom and the village market, there has not been any social revolution as such, with the result that confusion and inconsistencies characterizing a transition are found in plenty. Sometimes, the old timers cling to a decaying culture and try to maintain and even revive crafts like the spinning wheel; and sometimes the new reformers introduce crafts or techniques which cannot fit into a slowly changing but still conservative social economy. What, therefore, is needed is a process of hastening slowly, wherein the emphasis should be more on making the craftsman more receptive in ideas, and adaptable in the technique.

Prof. R. Balakrishna supporting the views of Dr. Gopal said that what is popularly known as the impact of the West on India is really an instance of a clash of cultures. The new civilization of the West came into contact with the traditional life of India. There are several instances of such a clash of cultures in the relationship of the African life with the rest of the world. When such a clash occurs, there could be one of two alternatives resulting from it. There may either be a blending of the two cultures if they happen to be of equal strength, and the end product may be richer in content than either of them individually. The other alternative is that the weaker of the two cultures may decay in in the process of acculturation. Hence in order that a new civilization may be evolved out of the contact of two cultures, it is essential that each of them should not only have a certain amount

of inherent vitality but also a high degree of flexibility and adaptability.

In the special case of India, however, there have been certain impediments to a quick adjustment. The social institutions of India, while undergoing a process of disintegration, have also manifested extraordinary tenacity. So the disintegration has been very gradual and there has been no social revolution commensurate with the strength of the impact. But, on the other hand, the tastes and modes of the people changed rather quickly, favouring the foreign culture. Therefore the handicraftsmen in India, while clinging to the decaying social structure, had to face a new clientele. This was a difficult situation and self-adjustment was not possible.

If the blending of the two cultures was successful in all respects there should have been a spontaneous revival. But still the country is experiencing a renaissance and it should be engineered lest it should follow a wayward couse. A solution has to be sought from a social as well as an economic standpoint. It is a social necessity to revitalize the craftsman to make him fit in with the change. The extermination of the craftsman has been prevented because he has been the custodian of the artistic values of life in India. He has to foster it for the future also and hence there is a social significance in the preservation of all that he stands for. But economic values are the determinants of existence and hence unless he is rendered sound economically, he may not be able to withstand the onslaughts of the new culture on his traditional life. Therefore it is imperative to modernize his technique of production and make him shift his emphasis to utility and grace from religion and tradition.

Dr. A. Aiyappan differed from Dr. Gopal's stand. The latter seemed to minimize the significance of the westernized element on the Indian scene. This westernized element, which reghtly covered Japan too according to Dr. Gopal's definition of the "West", should also include the industrialization that has so much progressed in India itself. From 1920 Indian handicrafts suffered doubly from the West and the growing westernized elements in India itself which threaten the survival of handicrafts in all spheres except the few products which cannot be made but by the hand. Barring a few categories of "prestige goods" most of the traditional handicrafts have only a precarious future in India. Dealers in handicraft goods, which have a temporary market in U.S.A., are already

pressing for the mass production of these goods, by asking for mechanization of some of the processes. This is the thin end of the wedge. More and more of the processes would be mechanized and handicrafts will then be handicrafts in name only. I have heard that a well-known artist used to finish his paintings by spray painting and palm off his spurious works on art lovers at fantastic prices as works of art! It will be cheating the public if 99% machine-made articles are sold to the public as handicrafts (e.g. mill Khadi).

Mr. C. T. Philip agreed with Dr. Gopal and Dr. R. Balakrishna. He had first-hand knowledge of the problem as one engaged in handicrafts trade for two decades and in direct touch with craftsmen and women. In many industries they are adopting modern techniques of production with advantage since the advent of renaissance in Handicrafts industry. The "Nirmal" lacquerware industry of Hyderabad is an instance. This four century old industry declined and was about to be lost when some years ago certain local ladies took an interest in the craft and revived it. Some old processes of giving gold and silver effect in the paint are no doubt retained in the craft but the original handmade pastes applied to Nirmal products has given way to modern paints and lacquers with decidely better standard of finish and durability. The industry now employs 120 people, provides good wages to artisans and has also a teaching section where boys are trained, good talent discovered and encouraged. Indian craftsmen are clever and gifted. If only they shed their traditional conservatism, old designs, primitive tools and methods of production, they can do a remarkable job. In fact, their outlook is changing. Traditional and religious motifs are being replaced by motifs of utility and grace, and craftsmen are producing according to new modern tastes. It is not correct to say that Western methods have detrimentally replaced indigenous methods. Left to himself no craftsman would care to prepare dyes according to the old laborious process but would use readymade dyes available at the bazaar to suit any requirements. There is no doubt that the impact of the West on Indian handicrafts has been for the betterment of Indian craftsmen. If they suffered death or languishment, it is not due to the impact but to the apathy of local people who did not take an interest in their own crafts and craftsmen. Since Independence the attitude has changed, and the people are patronizing handicrafts a great deal. What is needed is research to bring out new

uses for local materials and new designs for producing utility articles. The future of Indian handicrafts is really bright.

Dr. Bright Singh held that the impact of the West on Indian handicrafts is felt in two ways: firstly, there is a growing demand abroad for Indian handicrafts for their artistic merit, secondly there is the competition of manufactured products from the West against the handicraft products of India. The first favours the the development of our handicrafts and the second smothers them. The problem, therefore, is to devise means of encouraging those products which are valued for their artistic qualities and which have already earned a name in the Western markets. It is from this point of view that the question of mechanization of Indian handicrafts is to be considered. Mechanization is advantageous in so far as it helps production of certain articles in larger quantity with less strain on the worker. But against this has to be set the destruction of the quality. To the extent that a commodity is valued in the foreign markets for its artistic quality or the individuality of the craftsman that it reflects, mechanization would do a great deal of harm. It would even result in the disappearance of the market. Therefore a distinction is to be made between those types of handicraft goods which could lend themselves satisfactorily to mechanization and those which cannot. The policy with regard to handicrafts should be based on this distinction.

Mr. T. P. Subramoniam pointed out that in spite of large scale factory enterprises handicrafts still occupy an honoured place in the West and that though the Western impact disturbed the pattern and role of Indian handicrafts, it also showed the remedies for the disturbance, viz., collective action and technical improvement. The means by which the handicraftsmen of Europe have been able to save themselves and hold their own is collective effort and organization for various purposes, such as purchase of materials, joint use of equipment, sale of products, provision of credit facilities, etc. The State has also aided them in organizing their activities. The valuable functions performed by the National Handicraft Board in Italy, the Ministry for the Middle Classes in Belgium and the Creative Handicraft Centre in Netherlands require special mention in this connection.

The other process is technical improvement. By progressive improvement in their production techniques, particularly by the application of electric power, the handicrafts of Europe have been able to augment productivity, lower their prices and earn larger

profits. They have also preserved the essentially 'handicraft' nature of their enterprises. Institutions like the Technical Handicraft Institute of the Hanover Higher Technical School of West Germany and the National Productivity Board of France have rendered substantial improvements.

The lesson for India is clear. If Indian handicrafts are to adjust themselves in the new economy that is fast emerging, they have to organize themselves, preferably through the cooperative method, and effect improvements in traditional techniques.

One other factor reinforces the need for the changes. With the liquidation of the Princes and Zamindars and the progress that is being made towards the "Socialist Pattern of Society", the former patrons of our artistic handicrafts have ceased to exist. They patronized our handicrafts for the sake of beauty, pure and simple, and worried little about their price or utility. The new egalitarian society may not be able to adopt such an attitude. Price and utility, combined with beauty, will hereafter decide the fate of our artistic handicrafts. To lower price and raise utility, improvements will have to be introduced both in the design of the produce and in the technique of production.

Dr. Gopal's thesis raised many issues, observed Dr. Rajalakshman and almost on all of them he held different views. He discussed the precise definition of handicrafts, the scope for largescale production, rationalization, reduction of costs and the real factor that led to the decline of handicrafts in India. He would understand handicrafts to mean, as the word itself implies, an emphasis on manual skill and individual variation in products. He would not concede for instance that household furniture, possible of large scale production on the machine with consequent low costs, is handicraft at all. Where then is the scope on this understanding of handicrafts for employment of the machine (except perhaps supplying the craftsman with refined and delicate tools which would help him better in the display of his skill on individual products) for largescale production, rationalization and cheap prices? Is it true to say that handicraft products are costly? No. On the one hand labour in India is very cheap, and on the other it is reasonable that the price per unit of varieties of handmade products is somewhat higher than that of uniform machinemade goods. However, some reduction in costs is possible by better methods of marketing. He could not also agree with

the view that the demand for handicrafts had declined. Speaking of unique and very costly products, the disappearance of patronage for them from princes and wealthy zamindars might have reduced the demand, but artistic wares like ivory carvings, flower vases etc., never so expensive, are in fact in greater demand today than before. As for utility articles of artistic patterns in daily use in households always in growing demand like fancy earthen pots, fancy glass and ivory bangles, small vessels and spoons used in prayer and worship, these are supplied by the local rural craftsmen according to regional tastes at reasonably low costs. In what sense then can it be said that Indian handicrafts have declined? It lies in the failures of handicrafts to recognize changes in tastes and meet the demands accordingly. These changes inevitable with time in all countries are also due in India to improved communications and greater contacts of one region with others. This lack of adaptation on the part of the craftsmen to new tastes in India is certainly not due to old religious inhibitions but to the great gulf between rural and urban life. Unlike the West where the changes that followed the Industrial Revolution went rapidly into the villages, in India the changes spread only slowly into rural areas, and the craftsmen are slow to grasp the necessity to change their ways and meet new demands. This means therefore that there is no deterioration in the skill of the handicraftsmen but only lack of pace in adaptation to new tastes. To effect this adaptation is the way to revive Indian handicrafts. Attempts can also be made to explore markets for traditional handicraft products, but the scope for it is very limited. Reduction of costs, as pointed out earlier, could be achieved to some extent by better marketing methods and also by cooperative organizations.

The other participants mostly underlined the points of view expressed by the previous speakers. Mr. T. V. Sethuraman held that the impact has produced mixed results. Mr. Ganapat Rao thought that the opposition between commercial and artistic values in handicrafts got harmonized in the combination of utility with grace. Kumari Ramesh regretted the divorce of religion from art as foreign to Indian tradition and pleaded for the preservation of the religious motif with concessions to modern tastes and trends.

Summing up the discussion the Director declared that the seminar showed that the machine was not incompatible with handicrafts and that the impact on the whole was not without its advantages.

SECTION III : BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note*: Titles of books and periodicals in italics; under each subject and country books are listed first and then articles, all in alphabetical order).

ARCHAEOLOGY

INDIA:

Ancient Monuments of India: (No. 1, *Karla,* No. 2, *Elephanta* No. 3. *Aurangabad,* Pub. 1957 by Bhulabhai Memorial Institute, Bombay, 26 under the editorship of Douglas Barrett and Madhuri Desai. *Map of Architectural and Sculptural Monuments of India* designed by Madhuri Desai, 1954):

These are guides to the Karla, Elephanta and Buddhist caves of Aurangabad, each with an introduction in English, a select list of books for consultation and accompanied by choice illustrations well reproduced. The map shows the places in India well known for architectural and sculptural monuments.

ART

GENERAL:

Rowland, B. Benjamin, Jr.: *Art in East and West* (Oxford University Press, Madras-2, Rs. 25/-) Rev. *The Hindu Weekly Magazine,* 18-8-57.

As comparison between the art of the West and the East he juxtaposes two pictures, a statue of Appolo and a Jain Tīrthankara, a French king and a Japanese Shogun, landscapes from Tuscany and Mongolia, Botticelli flowers and those of the Chinese painter Hsu Hsi, and comments on the conditions which produced the similarity and difference of each.

Husain, (Dr.) Sajjad Syed: State Aid to the Arts (Paper read at a Seminar in Dacca on 11-8-1957; *Cultural News from Asia,* No. 6):

Precise understanding of 'State', 'Aid', 'Arts' and 'Under-developed' necessary; the climate of art discussed; view of Plato

and his followers cited; change in the situation since the emergence of science in the 17th century and its implications. Is State aid compatible with freedom of the artist?; art's patrons with reference to underdeveloped countries; the recent history of painting and music in East Pakistan an illustration of the dilemma arising from absence of a safe alternative to private patronage and rejection of State patronage; sponsored art has not always been an evil; ancient history of Greece, Rome, Egypt proves it; control by modern power-loving States fatal; planning restricts the freedom of the artist; concludes that State aid is justifiable only if there is no curtailment of artist's freedom.

INDIA:

Anand, Mulk Raj: *The Hindu View of Art,* 1957 Rs. 18/- (Asia Publishing House, Bombay-1):

Provides an introduction to Indian aesthetics, by an exposition of all considerations, religious, philosophic, sociological and technical which have stirred the imagination of Indian craftsmen from time immemorial.

Aryan, K. C.: *Rekha* (Pub. by Rekha Prakashan, Balli Maran, Delhi, Price Rs. 15/-. Noticed in *Art in Industry,* Vol. III No. 3, 1952, p. 34):

An analytical study of Deva-Nāgari Calligraphy and Indian design. Among others deals with ornaments, Indian toys, musical instruments, weapons, footwear, boats, Indian costumes; plenty of illustrations; implores the Indian commercial artists to work on traditional foundations of Indian art and not blindly copy the West.

Bharatha Iyer, K: *Indian Art* (Asia Publishing House, Bombay-1, Rs. 16/-):

A short introduction to the philosophy, ideals and symbols of Indian art. Contents include 'The Ideals of Indian Art—a general survey', 'The Language of Indian Art', 'The Principal Hindu Deities', 'Landmarks in Sculpture and Architecture', 'Indian Painting—a Bird's eye view'. Eighteen line drawings and over 70 art plates illustrate the text. Has a bibliography.

Bose Nandalal: *On Art,* (Kalākshetra Publications Adyar, Madras-20, Rs. 10|50. Rev. *The Hindu Weekly Magazine,* 4-8-57):

The originals were written in Bengali and published by the Viśva Bhārati under the title 'Śilpa Kathā'. The translations are by Shrī Kalai Sāmanta.

Nandalal bases his ideas on the ancient texts of the Upaniṣads where the artist is said to be a Sādhak. He laments the present fallen state of art in Indian society. The Universities have an important role to play in acquainting young people with the beauties of nature and art. There are discussions on Anatomy, Ornamental Art and principles of artistic creation in all of which the author presents the Indian traditional point of view.

Mitra, Haridas: *Contribution to a bibliography of Indian Art and Aesthetics.* (1951, Rs. 12/- Viśva-Bhārati Series, Śāntiniketan, W. Bengal):

An attempt at an exhaustive bibliography of works on Architecture, Sculpture and Painting. A lengthy introduction is provided, which includes sections on Origins and Foreign influences, Iconography, Evolution of Indian Architecture and Indian Painting, as also a history and chronology based on both mythological and traditional materials. There are also discusions on the canons of Indian Art. The alphabetical list of texts, prepared with much labour, will be found most useful.

Mookerjee Ajit: (1) .*Folk Toys of India* (2) *Modern Art in India,* (Oxford and Stationery Company, 17, Park Street, Calcutta-16; Rs. 34 each; Rev. *The Hindu Weekly Magazine,* 6-4-1958) (3) *Art of India* with 102 Monochrome and colour plates, 37 pages of text, price Rs. 30/- 1952):

The first work like the second is an excellent and lavish production and its publication concides with the rising interest in folk art. Most handicraft emporiums sell folk toys and the decoration of homes with them is increasing. Originally they were used for purposes of worship and with changing tastes their character has also changed. It is only recently that these toys have begun to acquire a finish which savours of being mechanical and is quite obviously intended for the modern drawing room.

The second book is a study of six painters, viz., Rabindranath Tagore, Jamini Roy, M. F. Husain, Sunil Mahadev Sen, M. B. Samant and Sudha Mookerji. Each of these artists is represented by three colour reproductions, a drawing, a fascimile of his or her credo written for this book.

The third book is a history of Indian art from neolithic to modern times with excellent illustrations; the selection of the work with which the volume is illustrated offers a complete summary of technical aesthetic data of great interest to all art lovers.

Nandi, Sudhir Kumar: Avanindranath Tagore's concept of Art (*The Aryan Path,* Vol. XXVIII, Jan. 1957 (No. 1, pp. 26-31):

Avanindranath is the father of the modern Indian art movement. He learnt Eastern and Western Art (Old Indian traditions, Japanese and Chinese Art) and has created a new school synthesizing the best in them. Thus the corruption of India's arts which the early years of this century saw is counteracted by Avanindranath Tagore and his followers.

According to Avanindranath Tagore Art and Beauty are the same and this has Truth for its pedestal. Artistic truth is different from facts. Artistic truth is creative. History and Art are different. Gibbon is a historian; Caesar is an artist. The former wrote history and the latter created history. Art is *Niyati-kṛtaniyama-rahitā*—without the laws made by nature. The artist sees nature and creates it, by a unity that coheres in its different parts or aspects. He holds that the six laws of painting as prescribed by our Śāstras were meant for bringing together in close harmony, the creator, the creation, the appreciator and the content of the creation. Avanindranath Tagore holds that an exact copy or a close proximity to reality does not make any art great. The business of the artist is the creation of a different world of values which is far away from the world of mundane existence.

S. E. ASIA:

Trinh-Huy-Tien: Far Eastern Aesthetics (*Asia* No. 7 December 1952, pp. 437-41):

A critique of Far Eastern Aesthetics. In its aim to be creative Far Eastern aesthetics detaches itself from reality and

as a result leads to symbolism, conventionality, monotony and artificiality. The theatre, sculpture, architecture and other forms of Eastern Art suffer from these defects. It should enrich and renew itself both in its conception and realization through contact with Western Art without losing its personality and its special charm.

ARTS AND CRAFTS

INDIA :

Mookerjee, Ajit : *Folk Art of Bengal* with a foreword by Sir William Rothenstein, New and Revised Edition, 1946, pp. 70 with 41 plates, University of Calcutta, 1946, Rs. 7/8/0.

Substantially the author's research thesis for the M.A. degree of the London University (1941). Besides being a study of Bengal's artistic and cultural life it may also be regarded as a contribution to the general science of anthropology. The folk tradition in Bengal "is the product of the rural millions, the roots reaching deep into the soil and it does not require any force to assert that it will continue to exist for untold generations until the tradition as a whole disappears" (Preface). The chapters comprise an introduction, Kanthas (Embroidered works), Textiles, Drawings and Paintings, Pottery and Terracottas, Metals, Basketry and Woodwork. There is biblography and list of important fairs (Melas) where objects of folk arts and crafts of Bengal are exhibited annually.

Shanti Swarup : *Arts and Crafts of India* (D. B. Taraporevala Son and Co., Private Ltd., 210, Dr. D. Naoroji Road, Bombay-1, Rs. 44/- Rev. *The Hindu Weekly Magazine,* 19-1-1958):

A summative account of all the arts—dancing, music, painting, sculpture, architecture, handicrafts and ritual decorations given in one handy volume with six colour plates, over two hundred line drawings and about five hundred half-tones.

Wheeler, Monroe (Ed.) : *Textiles and Ornaments of India,* Texts by Pupul Jayakar and John Irwin, (The Museum of Modern Art, New York; noticed in *Art in Industry,* Vol. VI. No. 1, p. 39) :

Mainly a picture book with two introductory articles on Indian fabrics in Indian life and Indian Textiles in historical

perspective by Pupul Jayakar and John Irwin respectively; based on an Exhibition held at the Museum of Modern Art in New York and surveys the magnificent achievement of the artisans of India who have kept up very ancient traditions.

Chattopadhyaya K. P.: Sārī Border changes (*Study of changes in Traditional Culture*, Calcutta University, 1957, pp. 95-99):

Process of change in Mayurbhanj and elsewhere illustrated where changes in the sārīs used by women are noticeable. As a result of the adoption of millmade sārīs the weavers of coarse cloth lost their livelibood. Cottage industry Department of the Government is helping the revival of the old artistic designs; but a genuine revival possible only with full economic rehabilitation of the weaver families.

Journal of Indian Textile History, No. II, 1956 (Calico Museum of Textiles, Ahmedabad, India, Noticed in *Art in Industry,* Vol. VI, No. 1, p. 39) :

The editorial note says "No journal concerned with the study of Indian textile history can afford to negect the crisis that threatens the Indian textile craftsmen today" and "the destruction of the environment and traditions that have sustained him and been the source of his inspiration and skill". Has contributions from learned authors.

Mookerjee Ajit: Folk Toys (*Study of changes in Traditional Culture,* University of Calcutta, 1957). Indian dolls and toys of different varieties, and different substances surveyed generally to illustrate the tradition which has survived innumerable vicissitudes through the ages. This is due to the fact that the social organization was based on the village community, in the corporate life of which artists and craftsmen played their assigned roles. Another important factor for the continuity of tradition here was mythology and folk tales, a source of stimulation to the rural artist. With the impact of the industrial revolution and new forms of economy, disintegration of the old Indian system began and the village craftsman was dissociated from the rest of the community. He lost his grip over social reality and also some important secrets of the ancient technique. Folk toys are in a way the autobiography of the Indian people. Discussion

showed different views: (1) Original type displaced by modern things like aeroplanes etc. (2) both traditional and modern types in demand (3) change mattered more if it was in the technique rather than in the form; change in art form necessary, inevitable and healthy. (4) Old forms of literature communal and not individual. In the realm of art the object is expression of individual feeling. It is difficult to determine the proportion of individual expression and communal tradition in toy art.

PAKISTAN:

Pakistani Handicrafts (*Commonwealth Today*, No. 49):

Pakistani Craftsmen are being helped to improve and invigorate their work by a new DESIGN INSTITUTE in Karachi. Valuable encouragement is given to Pakistani craftsmen by Government both in East and West Pakistan. Pakistan cottage industry products on show in foreign countries and the demand for them is steadily rising. Another scheme to help economic development of the Frontier and Tribal areas in West Pakistan is the institution of production training centres for those engaged in such traditional crafts as seri-culture, *Mazri* work (basket weaving), metal work, the twisting, reeling and warping of wool. Discussing the art and culture of Pakistan in *Pakistan Quarterly*, Prof. Benjamin Gilbert Brooks (University of Peshawar) says that artistic worksmanship, so long as the native instinct of the village craftsman is allowed full play, remains and goes far back into history. "Horizontally striped Swat blankets, decorated chaplis (sandals), Pathan knives of Bannu, the heavily blazed pottery of Multan derived from traditions of Mughal wall decoration—all these conform to the strict tradition of the Muslim world. They show that artistic talent was expended by the Muslims on the normal productions required in the carrying on of daily life".

CULTURE

GENERAL:

Cultural Freedom in Asia (Congress for Cultural Freedom: Proceedings of a Conference held at Rangoon, 1955 and convened by the Congress and the Society for the extension of Democratic ideals. 296 pp. Rutland, Vt.: Charles E. Tuttle Co., 1956, $2.00;

noticed in Select List of Recent Acquisitions, No. 5, Jan. 1957, Carnegie Endowment for International Peace) :

Considers especially the condition of cultural freedom in Asia, including Filipino resurgence, the vitality of religion in Asia, the situation of the intellectual, music and aesthetics; as well as social immobility, colonialism and racial conflict, colonialism and international cooperation, freedom and economic planning, economic development of Southeast Asia etc. etc.

Cultural Radio Broadcasts—Report issued by the Clearing House of the Department of Mass Communication of Unesco, 19, Avenue Kleber, Paris, 16e; Distributed by Orient Longmans (Private) Ltd., 36A, Mount Road, Madras-2. Rev. *The Hindu Weekly Magazine* :

"If cultural exchange of which there is more talk than achievement is not to remain a one-way traffic as it has hitherto been, Khushwant Singh says in his note on A.I.R. that the West must make a more earnest attempt at the understanding of the East, its classical music among other things. A.I.R.'s efforts at helping those outside India in a proper appreciation of Indian art, music and literature are given due praise as an important part of its general task of building the cultural background of the nation".

Mende, Tibor : (trad. René Guyonnet) : *L'Asie du sud-est entre deux mondes* (South-East Asia between two worlds) (Ed du Seuil, Paris, 1954):

Internally pacification of spirits and agrarian reform; externally the rigorous keeping away from antagonistic blocs, and the revision of exchanges the primary needs to secure the future of the countries. In Indonesia Darul Islam plays the same role as Karens in Burma; but the political set up is more dangerous still and the economy more unstable. The technological monster kills all that is vital and connoted by Baro Budur, Schewe Dagon etc. Even Bali is threatened—the home of a satisfying civilisation.

Michael, Franz H; and Taylore, George E: *The Far East in the Modern World,* 724 pp. N.Y : Henry Holt, 1956. $6.95;

Noticed in Select List of Recent Acquisitions, No. 5, Jan. 1957, Reference and Information Service, Carnegie Endowment for International Peace) :

The authors who are members of the faculty of the University of Washington say in the preface that "this book is intended to introduce the general reader to the Far East and to lay a foundation for those who wish to proceed to the study of more specialized fields of interest. An effort has been made to describe the general character of Far Eastern societies and the ways in which they have responded to the impact of Europe, America and Russia".

Radhakrishnan S.: *East and West: Some reflections.* McGill University, Beatty Memorial Lectures, First Series, 1954, (George Allen and Unwin Ltd., London, pp. 140. 1955, cloth, 10sh. 6d., paper 6sh.):

A study of Asia and the West. From common beginnings, of which the Indo-European language group is an eloquent reminder, Eastern and Western peoples have developed rather different potentialities of human nature, but "to-day both of them are tackling the same problem, the reconciliation of the values of mind with those of spirit". A culture is to be understood in terms of the norms and beliefs which sustain it, the spiritual forces which determine its social framework. "Culture is not the superstructure of the material means of production, as the Marxists believe". The story of the West, is the adventure, sometimes a very ruthless adventure, of the enquiring *mind.* The antithesis of this is the primordial Indian wisdom enthroning the *spirit.* "We cannot base the new civilization on science and technology alone". The new basis must be a creative religion, born of the union between East and West. The meeting of East and West to-day may produce a spiritual renaissance and a world community that is struggling to be born. "The separation of East and West is over. The history of the new world, the one world, has begun. It promises to be large in extent, varied in colour, and rich in quality."

Thayer, Philip, W., Ed. *Nationalism and Progress in Free Asia* (394 pp. Baltimore, Johns Hopkins Univ. Press, 1956, $ 5.75; noticed in Select List of Recent acquisitions, No. 5, Jan. 1957,

Reference and Information Service, Carnegie Endowment for International Peace):

"Most of the papers read at the important two-part conference held in Washington and Rangoon in late 1955 under the auspices of the School of Advanced International Studies of Johns Hopkins University. All aspects of the evolving patterns of political and nationalistic developments are examined in more than twenty papers by experts, with an Introduction by Chester Bowles; many of these papers are enhanced by other experts' commentaries. The book needs no further description than to say that it is a brilliant composite of expressions of ideals and motives in South and Southeast Asia to-day".

Toynbee, Arnold: *The World and the West* (BBC Reith Lectures 1952, Oxford University Press, 1953, pp. vi and 99. 7s. 6d.):

The first four chapters of the book are surveys of four episodes in which Western civilization has been encountered by some contempory non-Western society. Russia's, Islam's, India's and the Far East's experiences of the West are reviewed.

In regard to India and the West, the Western way of life is more foreign to the Hindu than to the Russians and the Muslims. No doubt India on the surface has adopted alien Western culture on the planes of technology and science, language and literature, administration and law much more than Russia. But the tension in Hindu souls must be extreme, and sooner or later it must find some means of discharging itself. Whatever may be the relief that Hindu souls are going to find for themselves, one thing seems to be clear i.e. there can be no relief from the impact of Western Civilization by opening themselves to the influence of Communism, for the cultural tradition of communism is alien to Hindu pirit. The chapter on the Far East and the West (pp. 50-65) makes the thesis that Western civilization made two successive assaults upon China and Japan.

The conclusion is drawn that the different elements in a culture-pattern have an inner connection with each other, so that, if one abandons one's own traditional technology and adopts a foreign technology instead, the effect of this change on the technological surface of life will not remain confined to the surface, but will gradually work its way down to the depths till the

whole of one's traditional culture has been undermined and the whole of foreign culture has been given entry, bit by bit. (pp. 54-55).

The episodes of the clash of Western civilization with those of Russia, Islam, India and the Far East are seen to reveal some common features which are presented in a chapter entitled 'The psychology of Encounters' (pp. 66-84).

In Hindu contempory India Mr. M. K. Gandhi realized that in cultural intercourse one thing insidiously leads to another. "He saw that, if Hindus went on wearing clothes made by the Western machinery in the West, they would soon take to using the same Western machinery in India for the same purpose. First they would import jennies and power-looms from England; then they would learn how to build these implements for themselves; next they would be leaving their fields in order to work in their new Indian cotton-mills and Indian foundries; and, when they had become used to spending their leisure on Western amusements—movies, talkies, greyhound racing, and the rest—till they would find themselves growing Western souls and forgetting how to be Hindus" (p. 80).

The lesson that could be learnt from this psychology of encounters is an ideal of human fraternity that will overcome the clash of cultures; 'new societies, which are open to all human beings, with no discrimination between cultures, classes, or sexes' capable of bringing their human members into a saving fellowship with a superhuman being ('Human nature without God's grace is not enough').

Grousset, René: Echanges spirituels entre Orient et Occident (Spiritual exchanges between East and West, *France-Asie,* No. 61-2 June-July 1951, p. 14):

At first the Greeks thought of sharp distinction between themselves and barbarians; similar modes of thought elsewhere. But history altered this—a historical demonstration by contacts material and spiritual between the Mediterranean and Asiatic countries by land and sea, through the ages. Today one must think globally on politics, history and philosophy, or give up understanding man and the universe.

Kaempffert, Waldemar: La Science et L'esprit d' Aśoka (Science and the spirit of Aśoka). *France-Asie,* No. 107 April 1955 pp. 527-9. Speech when he received the Kalinga prize from the Director-General of Unesco):

The spirit of science is the spirit of Aśoka, symbolising a morality which transcends race, religion, and political opinion; Aśoka preached Buddhism, but let every one worship in his own way. His *āmalaka* fruit is the symbol of renunciation and selflessness. J. C. Bose's Institute is such a symbol; Sir Humphy Davy accepting a French invitation to lecture to the Academic de Sciences when England and France were at war, is another. Europe's gift to the East, Science, is a few centuries old; the moral gift of the East to the West is much older and more important.

Monchanin, Jules, and others: Est-il encore une esperance-? (Is there still a hope ?) *France-Asie,* 79 December 1952 pp. 1017-43):

A symposium on the threatened failure of Western civilization and the need for strengthening it spiritually by contacts with the East. Three parts: (i) Le Crise de l' esperance (the crisis of hope) by Jules Monchanin, S.a.m. (1018-31) (ii) Par la detour de la matière (Round about the subject) by Georges Toussaint (1031-37)—a historical survey of the main stages in the development of European culture, ending in science and technology displacing metaphysics (iii) L' Orientalisme dans la culture et les litterateurs de L'occident moderne (Orientalism in the culture and literatures of the modern West) by Raymond Schwub (1037-43).

Schuon, Frithjof: Que peut donner l'Orient a l'Occident ? (What can the East give the West ?) *France-Asie,* 103, Dec. 1954, pp. 149-52):

Unlike the modern scientific intellectualism of the West, the East has an intellectuality founded not on erudition and philosophic scepticism, but on intuition actualized by the sacred spirit on the basis of an exigesis taking account of all levels of judgement and implies a science of symbolism especially in sacred art. The East has also, like Ancient and Mediaeval Europe, the spiritual life, the techniques of realization. The East has also need of the West especially as regards a sense of proportion.

INDIA:

Indian Congress for Cultural Freedom (March 28 to 31, 1951, First pub. Aug. 1951, Army and Navy Building, 148, Mahatma Gandhi Road, Bombay-1, pp. 299, Rs. 5/-) :

Part I contains Proceedings of the Plenary and Open sessions, Reports of the first to fourth sectional conferences; Part II 14 papers on various problems of Cultural Freedom by eminent thinkers; three appendices, viz., Sponsors' appeal, Delegates to the Congress and messages of greetings.

Mookerjee Ajit: *Museum Studies* (Pub. by the University of Calcutta) :

The author has surveyed the situation of visual studies in India and the subjects of museums finds a clear expression in the book.

Mukherjee Radhakamal: *The Horizon of Marriage,* 1956, Rs. 15/- (Asia Publishing House, Bombay-1):

Evaluates the latest researches on the subject of sex and marriage. While he analyses valuable data provided by the anthropologists, biologists, sociologists, and psychologists, he counters the modern tendency to treat marriage solely from the psychological point of view. He seeks in the institution of marriage its deep spiritual significance.

Chattopadhyaya, Prof. K. P.: Some changes in the traditional tribal cultures (*Study of changes in Traditional culture,* University of Calcutta, 1957, pp. 17-32):

Changes in tribal culture of Santals detailed. The community feeling among them in the matter of religious (pollution at childbirth and purification for it), social (marriage customs, community hunting etc.) and economic life of Santals, has largely given way to a strong feeling of individual advancement. This change is due not only to the impact of modern industrial civilization but also to the impact of neighbouring communities made possible by easy communications. Pleads for some protection and also adequate recognition of their cultural forms. The

discussion on this paper in which Prof. T. C. Das and Dr. N. Datta-Majumdar and Dr. S. K. Chatterji participated generally agreed with Prof. K. P. Chattopadhyaya's thesis and cited similar changes that had come over tribal communities elsewhere. Sri Profulla Bose desired the study of medicinal properties of plants according to the tradition of Santals as it was known to have yielded efficacious results. Sri Durga Mukherjee raised the question of desirability or otherwise and the practicability of changes in tribal cultures. Prof. K. P. Chattopadhyaya said: Changes were inevitable, but the pain of change-over should be avoided as far as possible.

Datta-Majumdar Dr. N: The impact of modernization on tribal culture of India (*Study of changes in Traditional culture,* University of Calcutta, 1957, pp. 42-56):

The breakdown of the age old village economy, the base of the traditional caste system, the revolution in the *weltanschaung* of the educated sections, the provision for tribal welfare in the Constitution of India, the Community Development Plans in relation to tribal culture have all brought about different degrees of change in socio-cultural development. The important problem is to introduce changes without damage to mental health of the tribal people. Improvement in the standard of living is desirable of course, but it is only an aspect of life and culture of a social group and so caution is necessary in regard to changes in the culture as a whole. A plan of unrelated socio-cultural changes will not only be a failure but will also damage large human groups. Discussions on the paper related to evaluation of tribal welfare programmes. Educational measures and hostel provisions defective. An intricate problem was that the educated tribals do not go back to their own ways of life after education and thus they lose respect for their own culture in dance, music and arts etc. More attention in the plans to settled agriculturists than to shifting cultivators.

Roy, Ajit Kishore: A study of Brahman Sasan of Orissa (*Study of changes in Traditional Culture,* University of Calcutta, 1957, pp. 67-73):

A study of the social and economic position of Bira-Narasinghapur (Orissa) one of the Brahman Sasan Villages (villages

donated by the Rājas of Puri to learned Brahmins). The previous history of the foundation of Bira-Narasingapur, the village structure and population of different castes, occupational mobility in Brahmin caste, the Sevakas and their service with statistical tables detailed. The analysis shows that the Brahmins who were traditionally engaged in the study and teaching of the scriptures and worked as priests of the Rājas of Puri have taken in large measure to clerical service. Money-lending one of the older occupations is lowest now. The Mahājan Mela, the village assembly of Brahmin elders whose decisions were final, has suffered considerably by losing its influence on the people.

INDO-CHINA :

Karpeles, Suzanne: India and Cambodia (*Asia,* No. 6, Sept. 1952):

Speaks about the heritage in the field of Art of Cambodia from Khmer civilization. The monuments and sculptures do not represent pure Indian art but an original art bearing a special character, revealing the Khmer genius. The Churning of the Milk Ocean is a work of art rendered in quite a new and decorative style not to be found elsewhere. The ancestors of Cambodians knew the brahmanical texts, Buddhist Sanskrit scriptures etc. Jayavarman VII's queen had founded a University for women. Modern Cambodia has retained a good many vestiges of Indian culture. Mysore, Banaras, Madras, and Bombay silks, golden and silver yarn woven with local silk for the costumes of the royal dancers and dhoties for the use of the royal household and high officials all go to Cambodia from India to-day.

Tan, Doan Quan: The evolution of the civilization of Vietnam and the problem between Vietnam and France. *Asia,* 1 (March 1951), pp. 47-61):

Examines the traditional culture of Vietnam and the effect of French Government in Vietnam. Before French settlement the civilization of Vietnam rested on Confucian disciplines of duty. With the spread of French books and ideas, and the translation of Vietnamian language into Latin print (quoc-ngu), traditional moral values relating to husband, father, son, king, subject etc. declined and the idea of man's duty has been replaced by that of man's rights. The ways of the Vietnamians have developed

towards an imitation of French ways. The benefits of material comfort in the shape of dress, food, habitation etc. from French contact are admitted.

PHILIPPINES :

Arens, (Dr.) Richard, S. V. D.: The Rice ritual in the East Visayan islands, Philippines (*Folklore Studies,* Tokyo Vol. XVI, 1957, pp. 268-290) :

Rice planting ritual on Leyte island: sowing, transplanting; Rice Harvesting ritual on the Leyte island: Timing the ceremonies, Secrecy, The Master of the Ceremonies, Preparations, The Ceremonies; Rice Storing on Leyte Island; Animism in the Rice ritual on the islands of Leyte and Samar: Securing permission for clearing a field, Spirit meal before Planting, promoting growth, curing sick rice, protecting the growth of rice, spirit meal before harvest time; Glossary of the Rice Ritual in Leyte and Samar: Names and Description, topical arrangements, species of rice on Leyte island.

S.E. ASIA :

Bibliography of the peoples and cultures of Mainland South-East Asia (Published by Yale University Southeast Asia Studies, New Haven, 1950, 821 pp. 3 maps) Reviewed in *Asia* No. 5, June 1952, pp. 175-6.

The organization of the bibliography is by ethnogeographic groupings with a section on 'Southeast Asia-General' followed by such other groupings. Final sub-division of organization is by topic, like Archaeology, Ethnology, Cultural History, Social Organization etc. There is a list of more than 700 periodicals cited in the Bibliography, a critical list of 34 bibliographies of the area, large and small, a list of 23 useful journals on South East Asia. Bibliography entries are annotated. Only articles in English and other European languages are included.

DANCE

EUROPE :

Franks, A. H. (Ed.) : *Pavlova—a biography* (Burke Publishing Co., Ltd., London, 12sh. 6d. Rev. *The Hindu Weekly Magazine,* 9-2-57) :

Brought out by the Pavlova Commemoration Committee on the occassion of the silver jubilee of the passing away of the great dancer; contains articles by outstanding producers, composers, dancers and others who knew her intimately. An article by Ram Gopal gives an account of the renaissance of Indian dance and its debt to Pavlova.

INDIA :

Āngikābhinaya (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 12-19): The movements of the eye, the physical exercises and massage, the mudrās (hand gestures) employed in the Kathakaḷi art are explained and illustrated in detail.

Khokar, Mohan. The Tradition, a brief Historical Survey (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 7-11) :

The Kathakaḷi art evolved from very remote times by assimilation of elements from dances, dramas and ritual performances of Kerala's cultural history; it has incorporated characteristic features of stylized dance and drama in Kerala like Chākiyār Kūttu, Kūḍiyāṭṭam, Muḍiyēttu, Tiraiyāṭṭam, Tīyāṭṭam, Śāstrakaḷi, Ēḻāmattukaḷi, Kaṁsanāṭakam, Mīnākṣināṭakam, Kṛṣṇanāṭṭam and Rāman-āṭṭam; the origin, history and technique of each detailed.

Krishna Iyer E. : Folk Dances of Madras — *Republic Day Souvenir,* 26th January 1954, pp. 69-70):

Like other parts of India, Madras has varieties of folk dances : Community dances among all class of people, high and low, for social and religious purposes; dance by professional troupes and dances of the hill tribes and aborginals. Kummi and Kōlāṭṭam come under the first category. A special variety of Kōlāṭṭam is the Pinnal Kōlāṭṭam. Bhajan Dance of orthodox men in temple festivals is another variety. Under the second category bommalāṭṭam or marionette show, Puravi āṭṭam or dummy horse dance, shadow play, Teru Kūttu of Tamilnad, the Vīthi Nātaka of Andhradeśa, the Ōṭṭantuḷḷal of Malabar are the most prevailing varieties.

The folk dances of hill tribes and aborginals are too numerous and ill-defined to be treated with precision and detail. For want

of wider mass contact outside their localities they are slowly dying out.

A comprehensive survey of all surviving folk music and dance recommended.

Krishna Iyer E.: Resurgence of a Lost Heritage, Melatur Bhāgavata Mela Art in the Dance-Drama form of Bharata Nāṭya (*Souvenir of the Second Anniversary Celebrations*, Ayanavaram Arts Academy, 1955):

Melatur Venkatarama Sastriar, an illustrious composer revived the tradition of this art. It differs from the ordinary drama by including besides dramatic interest, other interests in music, dance and *abhinaya* (gesture). Hence a synchronization of many arts. Themes like Prahlāda, Mārkaṇḍeya, Hariśchandra, pure classical Carnatic music, *naṭṭuvāṅgam* (rhythmic direction), *śollukaṭṭus* (rhythmic syllables), *tālas* (time-measures), *nṛtta hastas* (beauty hands), *aḍavujatis* (dance units) constitute ancient art. Other promoters than Venkatarama Sastriar mentioned. This great art, as a fairly faithful reflection of the ancient Nāṭya (dance-drama) of Bharata's conception is neither of the folk type nor of the modern glamorous type and hence may not easily please all.

Lormel, Pierre: A note on the Hindu Ballets (Mrinalini, Priestess of the Dance) (*Asia*, No. 1 March 1951, pp. 132-4).

Mrinalini Sarabhai, a Hindu dancer, has undertaken to make known the Hindu choreographic art abroad. The Hindu ballet possesses a fine visual quality because of the costumes, the rich colours, the perfection of the attitudes and the agility of the dancers. For Mrinalini Sarabhai dancing is no mere artistic manifestation; it is the accomplishment of a sacred rite, a liturgical ceremony. She dances with the fervent gravity of the *devadāsis*, the dancers of the Hindu temples. Her themes are from ancient Hindu Philosophy and religion. The pantomime *Manushya*, for instance, which is presented by her, evokes the life of man in five scenes; birth, childhood with its games, the joys of love, the torments of ambition, then as a final stage, the time when man realizes the vanity of all worldly possessions and seeks peace only in detachment and death. Each attitude has a symbolic meaning whose origin goes back to those most ancient

times when a language of gesture, a veritable digital vocabulary, the *mudrās,* was formed in India. Certain critics, have not failed to point out the influence of Spanish, Russian and Scottish touches in the art.

Madhavan Nair, V: The Orchestra (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 31-33) :

The songs sung in Kathakalai, their rāgas and tālas, their styles, the accompaniments and the nature and scope of the song explained.

M. K.: Ōṭṭan Tuḷḷal (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 49-51) :

This is poor man's Kathakaḷi; one of the Tuḷḷal dances; survives to-day because of its mass appeal; originator Kuñjan Nambiyar; his compositions; make-up, costume and technique explained.

Nayar, Dr. S. K.: Āṭṭa Katha (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 36-48):

This is the literary aspect of Kathakaḷi; indebted to Kūttu and Kūḍiyāṭṭam; exponents of Āṭṭa katha; scenes from Vāli's victory, Duryodhana's slaughter, Nala Carita and Damayanti and the Golden swan with pictorial illustrations and excerpts from the plays furnished.

The Play (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 34-5):

The stage, and the features in the prelude to the play in Kathakaḷi are detailed.

Rāginī Devi: Āhāryābhinaya (*Marg,* Vol. XI, No. 1, Decr. 1957 pp. 23-30):

The Green room preparations of Kathakaḷi dance art, viz., paints used for particular types of characters, head dresses and ornaments detailed with illustrations.

Rasābhinaya (*Marg,* Vol. XI, No. 1, Decr. 1957, pp. 20-21).

The *navarasas* or moods employed in Kathakaḷi dance explained with illustrations.

INDOCHINA :

Bhakar, Jivan : The Apsaras of Angkor (*Asia,* No. 4, March, 1952), pp. 527 and 529:

The ancient Khmer dance disappeared almost four centuries ago and was reintroduced only by the Siamese, with Siamese chorus, Siamese postures and Siamese dancing girls.

Modern Cambodia owes its realignment to the past to King Sisowath. The reversion was based on what could be learnt from the bas-reliefs (of Angkor Vat) and what could be used from the deciphered stelae. The renascent monarchy assembled from the stone illustrations as much as it could to give the Cambodian dance-drama an authentic relationship to the traditional past.

While Siam appropriated an immense quantity of cultural material from the Khmers, she did not take over the near-nudity and the bare bosoms of the Khmer ballerinas. This was due to both Hīnayāna Buddhism as well as to Chinese influence, for the prudish Chinese frown upon the baring of the female breasts for the public gaze. The modern Cambodian dance has been infected with this prudery. The dancers are all clothed with due regard for the proprieties.

DRAMA

GENERAL :

Bowers, Faubion : *Theatre in the East* (Pub. in New York by Thomas Nelson and Sons, 1956, pp. x and 374 with illustrations):

A survey of dance and drama in fourteen Asian countries from India to Japan. Great actors and dancers were interviewed by the author during the study tour in 1954-56 of the author and his wife Santha Rama Rau. The subjects covered are the Indian movies, the four schools of Indian dance, devil dancing in Ceylon, the plays of U Nu in Burma, palace dancers of Cambodia, Balinese creative genius, Chinese opera, Japanese Kabuki, other dance drama expressions in Thailand, the Philippines, Vietnam and other countries; History, exotic backgrounds, rare festivals are told with remarkable insight by one versed in the arts of the theatre.

INDIA :

Raghavan (Dr.) V : Sanskrit Drama and Performance (Paper presented at the Drama Seminar organized by the Central Sangita NatakaAkadami, New Delhi, March 1956; Pub. in the *Journal of the Madras University,* Sec. A. Humanities, Vol. XXIX, No. 1, July 1957, pp. 11-29):

Origin, antiquity, stages in the growth of Nāṭya Śāstra (Dance-drama); genesis of the full-fledged Sanskrit drama, analysis of its varieties and technique; its decline in India due to diversion of creative talent to literature in Middle Indo-Aryan and later in modern Indo-Aryan languages, growth of regional language theatres, the loss of personnel through the migration of families of dancers and actors to countries of S. E. Asia and of communities of musicians and dancers to Europe; reconstruction of the traditional arts of drama, dance and music possible only by a coordination of dance-drama traditions surviving in different parts of India with those of Greater India.

ETHNOLOGY

INDIA :

Das, Kunjabehari, M.A. *Folk-lore, Art and Architecture*: (Foreword by Dr. P. C. Bagchi: A Study of Orissan Folk-Lore, viii plus 183 pp., 1953, Rs. 6/):

A study of social and religious customs and a comparative study of these songs with those available in the outlying areas are made after classification and detailed examination of a mass of folk-songs and folk-talks collected with great labour by the author.

Goswami, Praphulladatta: (1) *Asamiya Jana-sāhitya* (in Assamese, 2nd ed. 1954 Crown pp. vi and 136, with bibliography and two photographs, published by Lawyer's book stall, Panbazar, Gauhati):

Beginning with a chapter on the culture of Assam, the book explains the nature and scope of folk-literature and songs of different sorts. The anthropological bearings of Bihu songs and their parallels in Central India and in Malaya, the Buddhist-Tantric background of songs and the international perspective of folk-tales have been noticed. The repeated mention of weaving and

spinning in folksongs has been dealt with in a special chapter. The book is written from the standpoint of sociology.

(2) *Folk-literature of Assam,* (in English, 1954, Royal x and 91, with a foreword by Dr. S. K. Bhuyan, Director of the Department of Historical and Antiquarian Studies in Assam, Gauhati, and bibliography. Published by the Department of Historical and Antiquarian Studies in Assam, Gauhati) "Sriman Goswami's book represents the first attempt to analyse the background and the common bearings (of the songs, sayings and ballads of Assam) in the general perspective of the folk literature of the world."

Sher Singh Sher: *Hue and Cry*: A brochure being a socio-economic study of the Sansi tribe of Gurdaspur and Amritsar districts, India; instances of evil practices prevailing among them given with a plea for their removal.

INDONESIA:

Kruyt, Dr. Alb. C.: Banggaische Studien (Studies on the Banggai) TBG. 72 (1932) pp. 13-102): I. Marriage and Birth in the Bangai Archipelago: marriage between relations, incest, betrothal of children, request of marriage, elopement, dowry, conclusion of marriage, family relations, double marriage, divorce, adultery, inheritance, pregnancy, restrictions in pregnancy, childlessness, pregnancy outside marriage, parturition, the after birth care, the lyingin-woman, the child, feast for the child; marks on the child; name; hair; nails; teeth; ear; circumcision and teeth filing, games; music instruments; song and dance. II. The cosmos of the Banggais and some traditional stories (79-93) III. Puzzles in the Banggai archipelago and in Balantak 93 ff.

Kruyt, Dr. Alb. C: Balantaksche Studien TBG. 72 (1932) pp. 328-90. (Studies on the Balantaks): Survey of the region (328), creation, zontvloed and spreading of men (330); the prince of Banggai (336); the chiefs of the lands (338); the estimation of the rāja of Banggai (339); the spread of dwellings of the people (341); house building (343); the thief-sty and its administration (348); the preparation of Foeja bark (352); iron forging (353); hunt (354); II. The spirit world of the Mian Balantak (363); spirits (*pilogot*) above (364); below (365); mighty spirits (*boerake*); tree spirits (367); earth and water spirits (368); Tompoedaoe and Balani (369); priests (375); the work of the priests (378); Soemawi (Great feast) (384) once in 5 or 10 years.

Martin, David : In a Miao Village (*The Hindu Weekly Magazine,* April 20, 1958) :

The shy and inaccessible Miao, who have come from China long ago now dwell on the mountain forests of North Viet-Nam, Laos, Thailand and Burma. They are hunters, opium growers and worshippers of good and evil spirits. It is believed that they once had a literature and a written language which they have lost long since. They grow hill rice too and cotton. There is a spinning wheel in every house and they are never idle. A few missionaries have contact with them. Even Buddhism has not been able to assimilate them to its ways. The author's experiences of their New Year festivities and ceremonies for the dead given.

Neumann, J. H.: Bilang-bilang II. TBG. 73 (1933) pp. 184-214: A brief introduction setting forth the nature and object of the Batak song registered as No. 895 in the Batak Museum at Raja. It is a song calculated to rouse the sympathy of the beloved for the youngster in love with her. A shorter song of like nature was published by M. Joustra in his article 'Iets over Bataksche Literatuur' M. N. Z. 46 (1942) pp. 366 etc. Text and translation follow from p. 188 with many notes.

Prins, Mr. J.—Eenige gegevens betrffende Semendo en Semendo'sch Volkshrecht (Some data concerning Semendo and their popular law) TBG. 75 (1935) p. 237-66: The position of Semendo darat in Palembang highlands; interest of the Stam-marga; marriage and kinship rights; adoption; courtship and marriage; hereditary law; criminal law; right to land and water; mutual help: are some of the heads considered.

HISTORY

ASIA :

Panikkar K. M. : *Asia and Western Dominance* (George Allen and Unwin 2nd Impression 1945, 30sh):

Europe's own view of its achievements in Asia has been recorded by many writers. Here for the first time is the story of this most important period, during which the peoples of Asia were subjected to economic, political and religious pressure by

the maritime nations of Europe, from the point of view of the Asian themselves.

Panikkar, K. M.: *The future of India and South East Asia* (London and Bombay, 1943-45).

Schwab, Raymond: *La Renaissance Orientale.* Preface de Louis Renou, Payot ed. Paris 1950, Biblotheque historique. *France-Asie,* May 1952, p. 185:

Long review by George Toussaint under the heading Au Carrefour des Dieux (At the cross-roads of the Gods). ibid pp. 185-93. Introduction 185, I The English start (Le depart Anglais) 186, II. The German adventure (L'Aventure Allemande) 188, III The French Act (Le Fait Français) 190. Many other books mentioned and discussed in the course of the review.

INDIA:

Gokak, V. K. (Editor): *Literatures in Modern Indian Languages.* Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1957. Pages 332. Rs. 2.50, 5 s, 75 cents:

Series of Broadcast talks by different specialists on 13 Indian languages and also Indo-Anglian literature. Part I. Introductory II. Ancient and Mediaeval period III. Modern Period IV. Future of Indian literature.

Sastri, K. A. Nilakanta: *History of India, Ancient, Mediaeval and Modern* 3 Vols. (Madras, 1935-54).

Sastri, K. A. Nilakanta: *A short History of South India* (Oxford University Press, Madras, 1956).

INDOCHINA:

Huard, Pierre, and Durand, Maurice: *Connaissance du Viet-Nam* (EFEO. Hanoi, Oct. Nov., 1954) Rev. in *France-Asie* 103, Dec. 1954 by Jean Christian pp. 278-81. A fine and well illustrated picture of Viet-Nam to the beginning of XX century. The entire traditional personality of the country as it stood before its submersion by Western civilisation. May well be compared with another work which came out ten years earlier—*La Civilisation annamite,* by Nguyen Van Huyen (I.D.E.O. Hanoi, 1944).

Maspero, G. (ed.) : *Un Empire Coloniale français : L' Indo-chine* (A French colonial empire : Indo-China) 2 Vols. Paris. 1929. Maspero, G. : *Le Royaume de Champā* (The Kingdom of Champā) (Paris, 1928).

Schweisguth, P : *Étude sur la Litterature Siamoise* (Study of Siamese Literature) Paris, Imprimerie Nationale, 1951, pp. 1-409, 1 carte (map). Review by G. Coedés in Diogenes, No. 2 spring 1953 (pp. 105-8). Many illustrative passages translated from original Siamese, though the translation does not and cannot give even an approximation of the original rhythm which more than content is the essence of literary beauty in Siamese. First attempt to make this little known literature accessible in a European language. Bibliography does not include the anthology of Nay Tamra Na Muong Tai which is drawn upon by the author. Poetry (verse) dominant as in Sanskrit. Siamese literature though largely inspired by Sanskrit literature, still makes its subjects and personages more life-like and natural as can be seen from *Ramakien,* the Siamese version of *Rāmāyaṇa.* Siamese prosody is clearly explained in a separate chapter. Second half of the book deals with the more familiar period from 1770; the earlier portion deals chronologically with early D' Ayuta period and traces the beginnings of the theatre in the sixteenth century as well as those of the Nirat or love song (Sorrow of farewell) dating from the 17th century. Three chapters cover the 18th century, the Golden Age of Siamese literature.

Scott, J. G. : *Burma from the earliest times to the present day* (London, 1924).

Wales, H. G. Qauritch : *Siamese State Ceremonies* (London), 1931.

INDONESIA :

Furnivall, J. S.—*Netherlands India.* A study of the Economic and Social Development of Netherlands India from the first arrival of the Dutch in the East Indies to the present day. 500 pp. 6 maps, price 21/-. Rev. BSOS London, Vol. 10 p. 244-5.

Klerck, E. S. de, *History of the Netherlands East Indies,* 2 parts. 1109 pages with maps. Rotterdam, 1938. Review TBG. 79 (1939) pp. 302-7 by F. R. J. Verhoeven.

'Let facts speak for themselves; to make it clear to all and sundry that in the course of centuries Holland has accomplished a work of civilization of which she may be proud.' The most comprehensive work in English on the subject.

Krom, N. J.: *Hindoe-Javaansche Geschiedenis* (Hindu- Javanese History) 8S—Gravenhage (1931).

Loeb, Edwin M. *Sumatra, Its History and People* (Wein-Vienna, 1935).

Voigt, Dr. Erich: *Wirtschaftsgeschichte Niederlandisch-Indiens* (Economic History of Netherlands Indies)—Deutsche Wissenschaftliche Buchhandlung, Leipzig, 1931. p. 172. Rev. TBG. 74 (1934) pp. 176-78. Six Chapters: the oldest period under Hindu rule, Muhammadans and Portuguese, the period of the East India Co., period of changing government till 1830, the Culture system of Van den Bosch and his influence, the period of new Orientation up to the world war, and the world war and after.

MALAYA:

Hooykaas, Dr. C: *Over Maleische Literatuur.* Pages xii and 282. E. J. Brill Leyden 1937. fl. 5. (On Malay literature) Rev. TBG. 78 (1938) pp. 292-333 H. Overbeck:

Written from a modern practical viewpoint. Ch. 13. Mahābhārata and Rāmāyaṇa in Malay literature Ch. 15. Pañcatantra. The reviewer wants a further study of Malay literature against a wider background. The review deals with the questions: what is Malay? Who were the Malays of Malacca and their successors in Pahang, Perak, Johore etc? How are the differentia of Malay literature to be explained?

Winstedt, R. O.: *A History of Malaya,* (Malayan Branch R. A. Soc. Singapore, and Luzac & Co., London 1935). Review TBG. 75 (1935) p. 475-80 (P.J.W. Macdonald):

Comprehensive and well written work drawing together the results of many years of study which found expression in monographs. Some minor errors pointed out, and explained as natural in a pioneer work drawing upon widely scattered and various sources.

Winstedt, R: *The Malays in Cultural History* (2nd Ed, London, 1950).

S. E. ASIA:

Buss, Claude A: *The Far East* (The Macmillan Co., New York, 1955). A history of recent and contemporary international relations in East Asia. Includes S. E. Asia.

Concludes: 'Asians interpreted the history of their distinguished past as the prelude to a glorious future. They challenged the U. S. A. to demonstrate its own unswerwing faith in itself as the dream of youth and the hope of to-morrow'. 'They cherished spiritual and cultural values in the turmoil of kaleidoscopic changes and they sought new guidance from those who manifested a fundamental disposition of understanding and respect'.

Georges Coedés: *Les Etats hindouises d' Indochine et d' Indonesie* (Ed. De Boccard, Paris, 1948) Reviewed in *Asia,* No. 1, March 1951, p. 123:

The book deals with the hinduised part of Indo-China and Indonesia. It describes a region comprising Burma, Thailand, Cambodia, Laos, pre-Vietnamian Annam as far as Dong-hoi, the Malay peninsula, and in the Archipelago, the islands of Sumatra, Java, Bali, Borneo and Celebes. The period of fifteen centuries covered includes the origins of Indian expansion, especially in commercial enterprises during the first and second centuries A.D., the second wave of Indianisation through South-East Asia at the end of the 6th and 7th centuries, the period of continental wars, the military expeditions of the Mongols, the entry of Islam in Malaya in the 14th century, and the arrival of Portuguese in Malacca in 1511.

The contribution made by Indian civilization in all its forms, literature, religion, philosophy, science and probably also in elements of material culture has been stressed, along with the important modifications in the ethnical, political and religious structure of South-East Asia, which has preserved, in translation, ancient variations of Buddhist literature and Indian epics which have disappeared from all other regions.

Grousset, René: *Historie de L'Extreme-Orient* (History of the Far East) 2 Vols, (Paris, 1929).

Hall D. G. E.: *A History of South-East Asia,* pp. xvi and 807, Macmillan & Co., Ltd., London, 1955.

The area covered by this book includes Burma, Thailand, Indo-China, Malaya and the islands stretching away eastwards from the Andamans and Nicobars to New Guinea. The history is presented as something which, despite the importance of the impacts of China, India and the West upon it, must be viewed first and foremost from its own perspective. Its true significance is hidden when it is treated as if it were mainly the record of the cultural or political expansion of peoples from outside. The insidious tendency to over-stress the part played by imported cultures and to underrate the importance of the indigenous ones, the 'Europe-centric' or 'Indian-centric' approach will not give us the key to an understanding of the indigenous cultures of peoples who produced it. The art and architecture which blossomed so gorgeously in Angkor, Pagan, central Java and the old kingdom of Champā are strangely different from that of Hindu and Buddhist India. The cultures of S. E. Asian countries have developed on markedly individualistic lines.

Harrison, Brian: *South East Asia,* a short history (Macmillan & Co., London 1954).

Majumdar, R. C.: *Suvarṇadvīpa* 2 Vols (Calcutta, 1937-9).

Champā (Calcutta, 1935).

Hindu Colonies in the Far East (Calcutta, 1944).

Kambujadeśa (Univ. of Madras, 1944).

Sastri, K. A. Nilakanta: *South Indian Influences in the Far East* (Bombay, 1949) Rs. 4/8.

Sastri, K. A. Nilakanta—*History of Srivijaya* (University of Madras 1949) Rs. 10/-.

Zinkin, Maurice: *Asia and the West* (Chatto & Windus 1953). Institute of Pacific Relations. The new Asia (post war) and the upsurge against privilege and want in addition to the political revolution ending colonialism and setting up independence. Written mainly in 1949. There is a postscript also.

LITERATURE

INDIA:

Vakil (Miss) Hilla (Ed.): *Indian Writers at Chidambaram,* Pub. by the P. E. N. All India Centre, 'Aryasangaha', Malabar

Hill, Bombay-6, pp. 405, Rs. 7.50; Rev. *The Hindu Weekly Magazine*, 27-10-57 :

A record of the proceedings of the Third All-India Writers' Conference held at Annamalainagar, 1954. Bulk of the book contains symposia on influences common to different literatures in India and the current trends in each region. The influence of the Rāmāyaṇa on the different literatures of India, the future role of English in India, the development of the short story in the different languages including Sanskrit, are among the topics of the symposia.

PAKISTAN :

The Writer in East Pakistan (*Cultural News from Asia*, No. 5):

A seminar organized by the Pakistan Committee for Cultural freedom at the University of Dacca: the notion of freedom for the writer now prevalent in East Pakistan is borrowed from the West; freedom essential for creative writing; prevalent inhibitions in East Pakistan responsible for paucity in the recent years of anything substantial in literature.

Three young poets of East Pakistan (*Cultural News from Asia*, No. 7): Two distinct trends in the younger generation of East Pakistani poets; one group (Farrukh Ahmed, Syed Ali Ahsan, Talim Hossain, Mutakkarul Islam and Roushan Yezdani) acutely conscious of the spiritual degradation of the Muslims seek cure for contemporary social evils by reviving traditional Islamic principles; the second group (Ahsan Obaidullah, Alauddin Al Azad, promising poets of the younger generation) is rather secular in character and believes that social evils, which result from social maladjustment could be reformed by a more egalitarian social order.

MUSIC

INDIA :

Aspects of Indian Music (The Publications Division, Ministry of Information and Broadcasting, Government of India, Delhi-8, pp. 75, 75 Np. Rev. *The Hindu* Weekly Magazine, 9-2-58):

A collection of special articles and papers read at the Music Symposia arranged by the All India Radio in 1955 and 1956. Vidwan G. N. Balasubramanian, D. G. Vyas, Govinda S. Tembe, Pandit Ratanjankar, Jayadeva Singh, C. H. Ranade, Antsher Lobo, Sumati Mutatkar, D. P. Mukerjee, N. N. Sukla, D. T. Joshi write on important aspects of Indian Music.

Gosvami, O.: *The Story of Indian Music* (Asia Publishing House, Bombay-1, Rs. 14.50): Gives the story of Indian music from earliest times to the present. Chapters include 'Music is born', 'Rāgas of Dusk to Dawn', 'Rāga and Rāgiṇī', 'Evolution of Musical Forms', 'Current North Indian Musical forms', 'Carnatic Compositional types', 'Music looks back', 'Western and Indian Music', 'Musical Instruments of India', and 'Music Looks Ahead'.

Chattopadhyaya, K. P.: Changes in Santal songs (*Study of changes in Traditional culture,* University of Calcutta, 1957, pp. 130-135):

Changes in structure of tune, changes in structure of what may be termed the song program and changes in the content of the song under Hindu influence detailed. With the advent of modern industrial conditions and the consequent economic changes which disrupted Santal village unity, a new trend reflecting them is expressed in the songs.

Kṛṣṇamurti, Kamala: *Musical Compositions of Kalādāsa,* Part I, Tamil, 1954; No. 2, Rangachari Road, Mylapore, Madras-4, Price Rs. 3/-.

Fifty musical compositions in Tamil of Prof. R. Srinivasan, pen-name Kalādāsa, collected and published by his daughter Kamalā Kṛṣṇamūrti. Most of them are in rare rāgas like Hemāvati, Sarasāngi and are on the composer's favourite deities, Kṛṣṇa and Muruga.

PAINTING

CEYLON:

Dhanapala, D. B.: *The Story of Sinhalese Painting* (Saman Press, Ceylon, Rs 50/-):

The first attempt to bring together the available knowledge in Sinhalese painting from the days of early Sinhalese kings up to the

British period of Ceylon's history; a valuable series of illustrations in line and photographs; the frescoes of Sigiriya, the earliest secular paintings in Ceylon, receive considerable attention; they are maintained (on evidences of the Sigiriya style in other places in Ceylon, Mahiyangana and Dimbulagana) to be part of a tradition of art practised in various parts of Ceylon and not the work of Indian artists as Dr. Coomaraswamy thought.

INDIA :

An Album of Nandalal Bose (Santiniketan Asramik Sangha, Calcutta-29, Rs. 20/- Rev. *The Hindu Weekly Magazine,* 18-8-57):

Contains a biography of Nandalal illustrated with his ink sketches, 29 full page colour plates and explanatory notes on the paintings. The Bengal school of painting has fallen into undeserved eclipse to-day. The father of this school was Abanindranath Tagore and its exponent was Nandalal. Long before Jamini Roy, he perceived the excellence of the *pat* paintings of Bengal and the dolls and textiles that were popular in the villages. He went to Śāntiniketan after the first World War and taught a large number of talented artists who have since become famous. He was deeply influenced by the Ajanta and Bagh paintings. According to him Art depends on three things, tradition, nature and originality. Without the first element it remains in an infantile stage, without the second it is lifeless, and without the third, it becomes stereotyped.

Moti Chandra : *Mewar Painting in the Seventeenth Century,* Lalit Kala Akadami, Jaipur House, New Delhi, 1957, Rs. 8.75. Rev. *The Hindu Weekly Magazine,* 27-10-57 :

The themes are Vaiṣṇavite lore, the *Bhāgavata Purāṇa,* episodes from the life of Kṛṣṇa and the *Gīta Govinda.* There is a high tonal richness in these paintings and a genuine feeling for landscape in spite of the formalism.

INDONESIA :

V. P. La peinture moderne Indonésienne á Paris (modern Indonesian painting at Paris) *France-Asie* 81. February 1953 pp. 104-5. Affandi, the author of paintings exhibited in the 'galerie Mirador, Place Vendome' in Paris represents the modern Indonesian school, agonised, tragic and full of expressive power.

His 'Sun of India' painting the hot sun of Benares has an extraordinary quality. His affiliations to the French master Van Gogh, to mysticism and to surrealism indicated.

RELIGION

GENERAL :

Benezech, Jacqueline René: Les Derviches Begtaschi (The Bektashi Dervishes) i. Founder : Haji Veli Ali Bektash (A,D. 1192-1287), the order, the doctrines *France-Asie* No. 83, April 1953, pp. 261-69. ii. The branches (current), ibid., No. 84, May 1953, pp. 419-27. The sects bear same names as the orthodox ones who are their worst enemies. There are a dozen of them, all derived from the first association founded by Ali, cousin and son-in-law of the Prophet, to celebrate the glory of God. At one time the dervishes were required by their superior to undertake voyages of study or propaganda lasting for ten or twenty years in which they should not spend more than three days in one place. Present day ceremonies described briefly.

INDIA :

Sarma, Dr. Miss J.: Changes in Durgā Pūjā Festival (*Study of Changes in Traditional Culture,* University of Calcutta, 1957, pp. 57 to 64):

The Durgā Pūjā, a family function, gave impetus to Barwari pūjā celebrated by collective fund. It is not modern as thought by some but old enough. The paper compares the Barwari Durgā Pūjā in the village of Bigra in 1954 with the Barwari pūjā in Calcutta and concludes that in the village the rituals are completely in the hands of a few persons, and others enjoy by watching the spectacular parts of the rituals and by secular amusements, and that in the city the rituals are spread among many, which according to some makes the ceremony less religious. The secular aspects of the city barwaris have both commercial and artistic value. We see the focus on individuality and artistic talent in the building of new types of images, in the concerts and in the theatrical performances. Discussion in regard to the community celebration of the Pūjā as a sign of increased community feeling showed that one could not be sure about it and there was no permanent integration as it was occasional to the pūjā alone.

INDO-CHINA :

Gobron, G: *Histoire du Caodaism,* (Dervy, Paris) Reviewed in *Asia,* No. 1, 1951, pp. 119-21:

"The Dai-Dao Tam-Ky Pho-Do" (Third Armistice of God in the East) known as Caodaism in English is a new religion in Eurasia. Widely varying opinions are held about it. Some are favourable but others hold that it is 'an incredible mixture of showy and half-understood symbols in Annamite dress'. This 'renovated Buddhism' created in 1926 crystallized into a doctrine in 1939. It claims to be religious and scientific and aims at promoting a harmonious and powerful synthesis of religions, "In brief, the unification attempted by Caodaism is based on clumsy simplification. Its conception of synthesis as the setting together of various and often heteroclite doctrines, one after the other, is purely occidental. Its proselytism, moreover, is essentially unoriental".

Lebrun, Georges : Beliefs and Religions in Viet-nam — *Asia,* No. 1 (March 1951), pp. 75-84:

Being in a zone of mixed religions, the Vietnamian (in Saigon) seems to adopt all of them, and it is hard to decide which cult he really venerates. He has received from China the doctrines of Lao-Tseu, Confucius and Buddha. Their family feeling has led them to adopt ancestor worship and the cult of the dead; the hard climate has led them to reverence the forces of nature and their eventful history to worship their heroes, while finally, the West has brought them the message of Christ. The most extraordinary consequence of the juxtaposition of different religious doctrines is certainly the synthesis achieved by Caodaism.

Nginn, Pierre : La Ceremonie du Serment (The oath taking ceremony) *France Asie* No. 66-7 Nov.-Dec. 1951 pp. 567-9:

In Laos every year Mandarins, officials, Tassèngs and Naitans meet and take an oath of fidelity to the king and the constitution, sometimes twice a year, in a temple of Vientiane in the presence of nine bonzes. The ceremony which took place on 5 Nov. 1949 (14th day of waxing moon of the 12th month of the Laotian year) with its procession, music etc. is described. Popular interest in the procession shown by the crowds that gather.

Nginn, Pierre : Les fêtes du Nouvel An laotien (The festivals of the Laotian new year) *France-Asie* No. 71 April 1952 pp. 42-44:

Better known in Laos as 'Feasts of the fifth month'. Year of the Hare ended on 13th April, day of *Samgkhan pay* (departure of the guardian angel of the world); next day was *Mu Nao,* intercalary day on which work was forbidden. New year of the Dragon began on April 15, sixth day of the waning moon in the fifth month. The Laotian new year day falls between 6th day of the waning moon of the 5th month and the 5th day of the waxing moon of the sixth month; in some years there are two neutral days (Mu Nao) according to the astronomical calculations. General mirth prevails during the festivals and social visits are common besides visits to temples. From 1941 a 'feast of infants' has come in when cakes and toys are distributed to children; observed in all the villages and towns, the festival attains greatest splendour at Luang-Prabang where there is a procession of the royal elephants, of the king and his retinue who are sprinkled with perfumed water all the way to the different temples—Visoun, Xien Thong, and Vat Mai, where the statues of the Buddha are bathed. The new year day is the Sane Han Khun (the day of the return of the guardian angel). On the 8th day of the new year and the 15th of the festival the king and queen hold in the royal palace a dinner and make offerings to the bonzes, when they are also sprinkled with perfumed water.

Viboun, Thao: Le-That Louang et les fêtes du Douziène Mois (The That Louang and the festivals of the twelfth month) *France-Asie* 66-7 Nov.-Dec. 1951, pp. 570-2:

An annual Laotian festival on the 15th day of the 12th month. The That Louang (Royal tower) is three kilometres east of Vientiane. The festival is celebrated there every year with particular splendour, illumination — fire works, flow of love, processions of lac pagodas, Chinese merchants in their temporary huts, ritual ceremonies, modern music and old ballads, discourses and lectures on two consecutive nights marked by lively gaiety and humour distinguish the occasion. The first indices of a near renaissance as the writer felt them.

INDONESIA:

Stutterheim, W. F.: Note on Śaktism in Java. *Acta Orientalia* 17, 144-52. Hindu and Buddhist Śakti cult in Java transformed by influence of old Indonesian Mother Goddess cult. Deification of queens Dedes and Rājapatnī as Prajñāpāramitā. "The ancestral mother, already of old highly respected with Indonesian peoples as tribal mother, became in the rājapatnī the universal Mother of Śaktism."

SOCIOLOGY

INDIA:

Research Information Bulletin, Social Science Projects in Southern Asia, No. 1, Dec., 1956; No. 2, July 1957 (mimeographed publication by Unesco Research Centre on the Social Implications of industrialisation in Southern Asia, Calcutta): Contains detailed information of different categories on social and economic research carried out in Southern Asia viz., (a) research completed but not yet published, (b) projects actually on hand though not yet completed and (c) work planned and on which some preliminary progress has been made.

South Asia Social Science Abstracts, 1954, 1955, 1956 (published by Unesco Research Centre on the Social Implications of Industrialisation in Southern Asia, Calcutta):

Abstracts from a wide range of periodicals published in India, Pakistan, Burma and Ceylon on topics of interest to Social Science covering Sociology, Social Anthropology, Social Psychology, Political Science and Economics.

Social Science Bibliography, India, Nos. 1-4, 1952-1955; (Nos. 1-2 published by Unesco South Asia Science Cooperation Office, New Delhi and Nos. 3-4 by Unesco Research Centre on the social implications of Industrialisation in Southern Asia, Calcutta):

Bibliographies of books, reports and articles in English published in India to provide material for the International Social Science Bibliographies prepared by the International Committee for Social Science Documentation established with the colloboration of Unesco, 1950. The scope covers Sociology, Social Anthropology, Social Psychology, Political Science and Economics.

SECTION IV (A): INSTITUTIONS

Note: Country, Subject and Name of Institution, arranged in alphabetical order; Institutions and their publications in *italics*.

BURMA

CULTURE:

Burma Translation Society (Rangoon, Burma):

Founded by U Nu in 1947; aim to make the knowledge of modern world and thought available to the people of Burma through translations of standard works in foreign languages; publishes books on all subjects for all classes of readers to stimulate the cultural and intellectual life of Burma; encourages research in Burmese literature and fine arts; literary awards made every year to the best Burmese novel, best translation of classics, best work of *belles lettres* class and for best work of general information; a fifteen member Council manages the affairs of the Society and a Projects Committee assisted by a Board of Specialists plans publications; major source of income from sale of its publications; within the ten years of its life the Society has published 274 titles, 56 issues of a monthly magazine (*Sapaybeikman*—Place of Literature), 4 volumes of a Popular Science Encyclopaedia, 4 volumes of the Fifty Years' Series (covering the development during the first half of the 20th century in Science, Travel, Education, World Affairs, etc.), 2 volumes of a 15 volume Burmese Encyclopaedia, and 2 titles in Reading Material Series.

CEYLON

ARTS:

'43 *Group* (Ceylon): A group of contemporary Ceylonese painters; so called from the year of its foundation; George Keyt, Justin Daraniyagala, Harry Pieris are among the prominent painters of the group; 'it does not worship the past through a sense of false nationalism, nor does it encourage the phoney who strives to be modern merely to be in the fashion'; has introduced a contemporary sensibility to local painting and believes that to ignore

the modern European masters is to lose the finest sources of inspiration in contemporary art; strives to create a synthesis between the best in the East and the West; exhibitions held by the Group recently in Venice, Paris and London.

National Art Society of Ceylon (35 Kaviratne Place, Colombo-6, Ceylon):

Honorary General Secretary, R. W. Jayasinhe, founded 1922; objects are promotion of fine arts like Painting, Music, Dancing, Drama, Crafts, Archaeology, etc. the holding of Exhibitions, discussions, the encouragement of Ceylonese artists and publication of an Art Journal.

Rohana Kala Lama Sargamaya (Rohana Children's Cultural Association, Sea Street, Tangalla, Ceylon):

Cultural branch of a main amalgamated institution called Anglers Aquatic and Life Saving Club founded in 1956. Field of interest covers Ruhunu cultural traditional arts particularly ancient dances of several types; Acharya Sardias Silva who comes from a family famous for Ruhunu traditional cultural arts teaches students divided into two sections, one from 7 to 12 and the other from 18 to 25; holds besides daily classes in dancing and other folk arts; monthly meetings; has only a small library of works on arts, drawing and music.

EUROPE

ARCHAEOLOGY:

Deutsches Archaeologisches Institut (German Archaeological Institute, Berlin-Dahlem, Peter-Lenne-Str. 28-30):

President: Prof. Dr. Erich Boehringer. Interested in Classical Archaeology, Egyptology, Archaeology of Far East and Mesopotamia, Hethitology, Archaeology of the Cretan-Mycenaean and Graeco-Roman Culture groups, Archaeology of the late Classical and early Christian world, Islamistic, Turkology, Iberology, Pre- and Early History including the period of Migrations; many serials and books on the above mentioned subjects, all in progress vigorously since the II war; Yearbook of German archaeological Institutes and Communications and researches for the periodicals in preparation; awards stipends for advanced archaeologists, 7 in

a year, and offers lecture courses in Ravenna and Pompeii; participants about 30; holds a Library at Berlin (8,000 books), another at Rome (70,000, biggest archaelogical library in the world); also archives in Berlin and Rome and photos (30,000) in Rome and Athens; branches of the Institute in Rome, Athens, Istanbul, Madrid, Baghdad, Cairo with separate Directors; Roman German Commission in Frankfurt; excavations in Olympia, Pergamon, Samos (Greece), Uruk-Warka (Iraq), Bogazkoi (Turkey).

CULTURE:

Congress for Cultural Freedom (International Secretariat, 104, Boulevard Haussmann, Paris VIII):

An international association of writers, scientists, teachers and artists; object is the defence of intellectual liberties against all encrochments on the creative and critical spirit of man; distinguished men are Honorary Chairmen; there are an Executive Committee, an International Secretariat and National Committees in Australia, Austria, Brazil, Ceylon, Chile, Cuba, Denmark, England, France, Germany, Greece, India, Italy, Japan, Lebanon, Mexico, Sweden, United States, and Uruguay.

Corso Vittorio (Emanuele 197, Rome, Italy):

Interested in Philosophy, History, Traditionalism, Orientalism, Myths and Esoterism. Has published books of interest to traditional culture like *Doctrine of Awakening,* essay on Buddhist Ascetics, *Lo Yoga della Potenza,* a work on Tantra, *Rivolta contro il mondo moderno,* a study in the structure of the world of tradition in East and West and metaphysic of history from traditional standpoint.

Eötvös Lóránt Tudomány Egyetem Belsó-A'zsiai Intézete (The Central-Asiatic Institute of the University of Eötvös Lóránt, Budapest V., Pesti B.u.1):

Interested in Mongolian, Tibetan, Mandsu, Tunguz studies; also in Philology, Buddhism, History of Central Asia and the connected territories. Publications: *Acta Orientalia,* a journal devoted to linguistic, philological, historical, sociological and religious problems and edited by the Hungarian Academy of Sciences: *Bibliotheca Orientalis Hungarca,* a monograph series on various oriental problems edited also by the Hungarian Academy of Scien-

ces; educational activities comprise lectures on Tibetan and Mongolian languages, philology, history and ethnology; holds a library of about 1500 books. Coordinates with the Hungarian Academy of Sciences.

Friends of India Society in Finland (Hietalahdenkatu 9 A 24, Helsinki, Finland):

Interested in propogating Indian culture in Finland. Holds regular meetings with lectures on Indian culture, music and film shows; translation from English into Finnish of C. Rajagopalachari's Upaniṣads, published, and similar translations of *Rāmāyaṇa, Mahābhārata* ready; holds a modest library.

Indian Institute of Karl Marx, (Leipzig University, Leipzig, Germany):

Opened about 50 years ago, became an independent unit at the University after the Second World War on an equal footing with the other institutes of linguistics and philology attached to the University. Director, Prof. Dr. Phil. Friedrich Weller. A centre of research in Indology; distinguished scholars like Dr. Ernst Windisch and Dr. Johannes Hertel have directed the Institute; courses in Indology including the historical and cultural aspects are offered; proposes to include in the course Hindi and Tamil in addition to modern Indian official languages; teachers for Hindi and Tamil and a Pandit for Sanskrit are being engaged. The Library destroyed in 1943 by a bomb attack is being rebuilt.

Instituto degli Studi Orientali (Universita di Roma Citta Universitaria — Roma — Italia):

Director, Prof. Luciano Petech. Interested in the complete range of Oriental Studies; there are 8 professors, 8 lecturers and 5 teachers of Oriental Languages; has published 32 volumes of *Rivista degli Studi Orientali* started in 1908, and four volumes of *Studi Orientali* between 1907 and 1957. Holds a library of about 18,000 volumes.

Instituto Italiano Per il Medio Ed Estremo Oriente (Ismeo) (The Italian Institute for the Middle and Far East, Roma, Via. Merulana, 248, Italy):

President, Prof. Giuseppe Tucci; founded 1933; its activities include publications: Il Nuovo Ramusio, (Rome Oriental Series),

East and West, Quarterly Journal; lectures and Conferences, Art exhibitions, scientific missions, expeditions and excavations, cultural relations and exchanges with Asiatic countries, and information and documentation centres for the study and development of economic relations with regard to Eastern and Far Eastern countries; promotes all initiatives aiming at mutual understanding between Italy and the countries of the Middle and Far East; offers courses in Oriental languages and culture; has a Museum of Oriental Art; among its cultural centres are the Italian-Indian Cultural Centre under the presidency of Minister of State Giuseppe Medici, Italian-Pakistani Cultural Centre under the presidency of Ambassador Enrica Cerulli; an Asian Association Italy is also housed in the premises of the Institute and brings together Italian and Asiatic students and all Oriental students and scholars visiting Rome.

National Museum, (Copenhagen, Denmark):

Dr. Kaj Birket-Smith, Chief Curator of the Ethnological Department; the interests of the museum cover Ethnography, Ethnology and Archaeology of all parts of the World outside Europe; Publications, six volumes on Ethnography (*National museets Skrifter, Etnograpafisk Raekke*) in English or French; many works in the series in progress; classes and seminars at the National Museum in addition to field work; holds about 200,000 single numbers of ethnographical specimens and a library of 13,000 publications, some recordings, films, pictures and reproductions.

The Oriental Institute of the Czechoslovak Academy of Sciences (Praha III, Lazenska 4, Czechoslovakia):

Director, Prof. Dr. Jaroslav Prusek. Among many things interested in History and Religion of Ancient Near East, Vedic, Sanskrit legal literature, Bengali, Dravidian, Indonesian, Tibetan, Burmese, Urdu, Hindi and Vietnamese studies. Has published so far *Archiv Orientalni* (The Journal of the Oriental Institute in Russian, English, French and German, quarterly for the past 25 years), 17 volumes of monographs, *Novy Orient,* (The New Orient, a cultural and political monthly in Czech, 13 volumes); in collaboration with the Czechoslovak Oriental Society arranges lectures on different oriental subjects; the General Library of the Institute holds about 45,000 volumes, the Lu Sun Library of Chinese texts, 45,000 volumes.

Orientalisches Seminar der Albert Ludwigs Universitat (Freiburg in Breisgau, West Germany):

Professor: Dr. Oluf Kruckmann; fields of interest, History, Archaeology, Languages and Literature of the Near East and the Islamic countries; educational activities cover lectures from May to end of August and November to end of February; holds a library of 2000 titles and 500 filmstrips.

Rudolf-Steins-Schule Landschulbeim Scholos (21a, Paderborn, Federal German Republic):

Interested in old and modern languages, politics, Philosophy and Indology. Director Hern S. Pickert; Dr. Mario Carelli, teacher of modern and dead languages; has published in English and German magazines dealing with the life and methods of Waldorf schools; Dr. Mario Carelli has published *Sekoddeśaṭīkā,* Baroda, 1941 in Gaekwad's Oriental Series and *Lamaisuco,* Societa Editrice Internazionale, Jorino, 1952. Waldorf schools aim at replacing worn out traditional methods with a new outlook on life based on art and spiritual research. Holds library and galleries of paintings and sculptures done by the pupils.

Suomalaisen Kirjallisuuden Seura (The Society of Finnish Literature, Hallituskatu 1, Helsinki, Finland):

Interested in Folklore, ethnology, Finno-Ugrian linguistics, Finnish and related literature; activities include monthly meetings, field work and research; publishes periodicals, *Suomi, Toimituksia, Tietolipas, Kirjallisuudentutkijain Seuran vuosikirja* (Year Book of the Society of Literature Researchers); has brought out several other independent publications; library contains collections of cultural-historical manuscripts and folklore archives.

LANGUAGE AND LITERATURE:

Indisch-Ostasiatisches Seminar der Philipps-Universitat (Marburg/Lahn, Universitatsstrasse 10, Federal Republic of Germany):

Director, Prof. Dr. Wilhelm Rau. Fields of interest cover Indian Philology and Literature from the Vedic to the present time, particularly Vyākaraṇa, Pāṇinīya literature. The Seminar owns a Library of about 2000 books, texts and treatises on Indian Philology and Literature.

PHILOSOPHY :

Friends of Buddhism (Meritullinkatu 13, Helsinki, Finland):

Leo Hilden, President. The aim of the Society is to publish and make known the principles of Buddha Dhamma in Finland and other Scandinavian countries. Interested in everything about Buddhism and Indian Philosophy. Lectures and Classes held every fortnight during the winter season; Publications: Finnish translations of Subhandra Bhikku's *Message of Buddhism, What is Buddhism?,* Sir Edwin Arnold's *Light of Asia, Dhammapada* and a number of booklets and pamphlets in Finnish language to propagate Buddha Dhamma in Finland. A Finnish translation of Nyanaponika's Satipatthana is ready for print. Holds a Library of about 800 volumes on Buddhism and allied subjects.

GREAT BRITAIN

MUSIC:

Asian Music Circle (London): Organized about three years ago by a few Indians, notably Mr. Angadi, London, to familiarize the West with the music and dance of the East, particularly India, and encourage better mutual understanding between Asian countries and the Occident. Mr. Yehudi Menuhin is President; the Circle has periodically arranged for visits to England and U.S.A. of eminent artists from Eastern countries with good response; Mr. Yehudi Menuhin discussed recently with the representatives of Unesco and the International Music Council questions regarding the promotion of better mutual understanding between the Orient and the Occident by cultural contacts and exchanges in the field of music; efforts are being made to make London the permanent headquarters of the Circle.

RELIGION :

The Buddhist Society (58, Eccleston Square, London, S.W. 1):

Object: to publish and make known the principles of Buddhism, and to encourage the study and practice of those principles; the Society is interested in fields of Religion, Philosophy and Art; President, Mr. Christmas Humphheys; conducts classes; lectures are delivered and training and practice in meditation given in the Buddhist Summer School sessions; a number of books and pamphlets on Buddhism as also translations published; also publishes

The Middle Way, a quarterly journal; holds a lending library of about 3,500 volumes.

Union for the Study of the Great Religions (United Kingdom):

General Secretary of the Co-ordinating and Area Committee for the United Kingdom, Mr. K. D. D. Henderson (9, South Parks Road, Oxford). President of the Area Committee for India, Dr. S. Radhakrishnan, Vice-President of India, New Delhi; Area Secretary, Dr. T. M. P. Mahadevan, Professor of Philosophy, University of Madras, Madras-5. The Union was founded in Oxford in 1950 by the late H. N. Spalding, Sir S. Radhakrishnan and Mr. Canon C. E. Raven. Incorporated by a Trust Deed after Mr. Spalding's death in 1953. Objects are to promote ethical, philosophical and religious education and culture through the study of the great civilizations of East and West with a view to better social and international understanding between the peoples of the world and to their richer spiritual life; the lines of approach are study of religions, increase in mutual understanding among men of faith and cooperation of religious leaders in combating materialism. The Union's immediate academic aim is to further the study of religions in universities where students will obtain an outline knowledge of the great cultures as a whole and a more detailed knowledge of a particular culture. Architecture, and music in specimen, picture and record also employed for this purpose. Funds permitting, help individual scholars and writers to encourage interchange of knowledge and personnel between existing centres of scholarship and research. Inter-religious collaboration in meeting, prayer encouraged. The Union has a Council of eminent men in different countries. The Area Committee for the U. K. acts as a co-ordinating Committee for the work of the Union as a whole and as an information Centre for the other areas. The Indian Centre was inaugurated at Bangalore on 29-5-'55 and held a Seminar at which several papers on different religions were presented and discussed in addition to talks on learned and popular religious subjects. The Second Seminar of similar nature was held at Madras, 26th to 30th December, 1956.

SOCIOLOGY:

The Royal Anthropological Institute (21, Bedford Square, London, W.C. 1):

Founded 1843; Fields of interest: Archaeology, Anthropology, Physical and Social; holds meetings and lectures delivered. Publications: *The Journal of Royal Anthropological Institute* (bi-annual) and *Man* (monthly).

UNIVERSITIES

Department of Urdu, Edinburgh University (Edinburgh-8):

Rev. H. Spencer, M.A., (19, Craighouse Terrace, Edinburgh-10), now lecturer in Urdu and Hindi and Muslim Theology, interested in Urdu language and literature, theological and philological studies, Islamic logic, Persian poetry and Arabic theology; has published articles for the Bible Foundation and other journals as also Christian literature in English and Urdu; works in progress relate to Logic and theological writings of Indian Muslims in Urdu and a study of al Ghazali.

INDIA

ART:

Delhi Polytechnic (Kashmere Gate, Delhi-6, India):

The Art Department trains students in full time and part time courses for the National Diploma Examination in Fine Art extending to 5 full years or 7 years' part time study; offers also vocational courses (part-time) in Drawing, Painting, Sculpture, etc.

International Cultural Centre (New Delhi, India):

A non-profit organization recently established to promote cultural exchange between India and the world at large, help to create a greater understanding of art forms and movements throughout the world and the development of fine arts in India itself. Organizes exhibitions in India and outside and also arranges exchange of artists between India and other parts of the world. Recently (15th to 22nd April, 1958) it sponsored with the co-operation and assistance of the United States Information Service an exhibition in Madras of recent prints in colours and 8 modern Indian lithographs. The exhibition will tour to other parts of India.

Lalit Kala Akadami (National Academy of Art, 'Jaipur House', New Delhi) (Contd. See pp. 144-146, Bulletin 1957):

The Exhibits of the National Exhibition of Art, 1957 were taken round to Jaipur, Amritsar and Lucknow and they will be exhibited at Patna, Gauhati, Cuttack and Hyderabad this year; additions to Publication programme are *Bundi Painting* by Pramode Chandra, *Indian Painting in relation to Indian Poetry* by N. C. Mehta; Nos. 3 and 4 (single double number) of the *Lalit Kalā* will issue this year; survey of Folk Arts and Crafts in W. Bengal completed and final report will appear shortly; has programmed a similar field survey in Guzerat; further frescoes copied for preservation are of Śittannavāsal, S. India; copying of frescoes in a Chhatri in Amber and in a palace near Jaipur undertaken; will hold this year (1958) also an Artists' Conference. (From Welcome Address by Sri D. P. Roy Choudhary at the National Exhibition of Art, Feb. 8, 1958).

School of Art (Hyderabad):

Developed from the Arts and Crafts section of the Central School of Arts and Crafts established in 1940; re-organised in 1950; late Khan Bahadur Syed Ahmed first Principal; Sri Seukmar Deuskar, an eminent Indian artist, succeeded him. Has departments for painting, sculpture, commercial art, and architecture; three courses, viz., Intermediate Certificate course (2 years), Diploma Course (2 years) and Advanced Diploma Course (1 year); staff well equipped with teachers trained in Art in Europe and America; present strength of students 200; has organised several exhibitions of foreign and Indian artists and arranged lectures by foreign and Indian art scholars.

ARTS AND CRAFTS:

All-India Handicrafts Board (Janpath 'A' Barracks, New Delhi-1):

Set up by the Government of India in 1952. Chairman Srimati Kamaladevi Chattopadhyay. Object is to revive Indian handicrafts that had suffered disintegration before Independence and place them in the National economy in a manner capable of meeting changing trends and conditions. The Board advises Government on problems of Handicrafts Industry and particularly to

improve and develop production and promote sales in India and abroad, also on grants and loans to State Governments, private organizations and institutions to develop and improve handicrafts. Its activities cover programmes which include procurement and supply of raw materials, introduction of better techniques and equipment, improvement in design and introduction of new patterns, describing standards of quality, training of personnel, promotion of research, conduct of surveys and collection of statistics, publication of guide books and pictorials, setting up of museums for displaying and popularizing handicrafts and promotion of sales organizations in India and abroad. Five Regional design centres opened at Bangalore, Hyderabad, Bombay, Calcutta and Delhi with one experienced artist at each centre and where possible master craftsmen who together will advise on designing related to the actual local craft. Several schemes have till now been successfully worked out by the Board. An important original project of the Board is the establishment of a laboratory for the standardization of vegetable dyes and dye-process at the Kalakshetra Weaving Centre, Madras. The Indian Co-öperative Union, New Delhi, conducted at the instance of the Board a survey of Handicrafts in India and a comprehensive report on the subject has been published. Maintains a museum at New Delhi with a big collection of show pieces of Handicrafts from different parts of India. There are emporia run by different States. Has organized many exhibitions of handcrafts wares so far, besides taking part in the International Trade Fair at Seattle, the International Women's Exposition in New York, the British Industries Fair in London, the Nepal Exhibition at Kathmandu, The Canadian International Trade Fair, the Brussels Spring Fair, the Fair at Helsinki, St. Erik's Fair at Stockholm and the exhibitions in Florence, London and Moscow, these have created considerable interest in Indian Handicrafts all the world over. There are about forty different crafts coming within the scope of the Board like toys, textiles, jewellery, metal ware, bidri, nirmal, woodcarving and inlay, ivory, mats, carpets, pottery, etc.

Indian Ceramic Society (Banaras):

Founded in 1928 by the late Pandit Madan Mohan Malaviya; Secretary, Prof. H. N. Roy; present strength of the society 273 members; produces at different centres pottery of many varieties; held its 22nd annual session at Madras on 23-1-1958; production

in pottery increased from 24,000 tons in 1949 to 75,000 tons in 1956; expansion of the industry impeded by cost of transport of China clay, plastic clay, quartz, feldspar, marble, calcite, talc, etc., available in India in many different places.

Khādi and Village Industries Commission (Mistry Bhavan, Dinsha Wacha Road, Bombay-1, India):

Originally the All-India Khadi and Village Industries Board, it was constituted in its present form under the Khādi and Village Industries Commission Act No. LXI of 1956; Head Office in Bombay; administrative Head is the Chief Executive Officer; operates through about 520 institutions with more than 2000 centres and in all covers an area of about 20,000 villages all over India; functions are generally to plan, organize and implement programmes for the development and of research in khādi and village industries, Ambar charka programmes, the Intensive Area Scheme, Beekeeping Industry, Cottage Match Industry, Village Pottery Industry, Non-Edible Oils and Soap Industry, Village Leather Industry, Village Oil Industry, Hand made paper Industry, Gur and Khandsari Industry, Palm Industry, Handpounding of Rice and Fibre Industry; has published popular and informative brochures and monographs on these industries; runs a monthly journal, *Khādi Gramodyog* (Hindi) and a weekly, *Jāgriti* (English) which contain several notices of traditional crafts of India.

Victoria Technical Institute (151-B, Mount Road, Madras-2, India): an emporium for South Indian handicrafts; Superintendent Mr. C. T. Philip; founded in 1888; the range of manufactures on show covers metal work of silver, brass and copper from Tanjore, Madurai, Madras City, Quilon and Quilandy, rosewood carvings from Madurai, Virudhunagar, Madras City, Trichur and Mysore, rosewood inlaid work from Mysore, woollen carpets from Eluru, ivory and buffalo horn carvings from Visakhapatnam, Trivandrum and Parlakimedi, lacquer work from Hyderabad and Mysore, leather work from Madras, village pottery articles from Karigari near Katpadi, wicker work from Madras city, fine grass mats from Pattamadai, palm-leaf baskets from Pulicat and Tirunelveli district, toys from Madras City and Kondapalli, sandal wood carving from Mysore and Tirupati, Masulipatam, handprints and Bidri work from Hyderabad etc. In the women's Section Organdy shadow work articles from the Madras Seva Sadan, cross-stitch

work from Nayudupet, Petit point on Linen from Palmaner, embroidery and lace from Mulugamudu, Nagercoil, Trivandrum, Crochet lace from Narsapur, handwoven household linen from Ikkadu and Tiruvannamalai; assists in giving training to craftsmen; awards scholarships for carpentry, cabinet-making, metalwork, goldsmithy, needle craft etc. holds periodical exhibitions of works of artists; maintains a library.

CULTURE:

Bhandarkar Oriental Research Institute, (Poona-4, India):

Founded in 1917. Honorary Secretary Dr. R. N. Dandekar. Objects are to carry on research in Oriental studies (Indology in general, Sanskrit and Prakrit studies in particular), and train students in scientific methods of research; to place indigenous learning on a broader and sounder basis by guiding and training pandits; to publish with the cooperation of various scholars critical editions of texts, as also original and independent works of a historical nature bearing on Oriental antiquities; and to act as a bureau for literary advice and information on all points connected with Oriental studies. The Institute consists of Patrons, Vice-Patrons, Benefactors; Life, Annual, Honorary and Ordinary members. There are nine departments, viz., the Mahabharata, Manuscript, Indian and Semitic, Publication, Journal, Sales, Post-Graduate, Research, and General. Quite a large number of publications on Nyāya, Vedānta, Vyākaraṇa, Sāhitya, Alaṅkāra, Dharma Śāstras and Purāṇas have been issued in different series and many works are in progress; there is a library of about 20,000 printed books on Indology and 22,000 manuscripts mainly of Sanskrit and Prakrit works. *Annals of Bhandarkar Oriental Research Institute* is the Institute's Quarterly Journal; 37 volumes have appeared so far.

Bhulabhai Memorial Institute (89, Bhulabhai Desai Road, Bombay-26, India), M. D. Desai, Trustee and Joint Editor of Institute's publications; a registered charity Trust devoted mainly to culture pursuits, fields of interest being Music, Dance, Drama, Painting, Sculpture, Architecture and Literature; has published guide books on Karla, Aurangabad Caves and Elephanta; works in progress are Pre-history of India, Tirutani, Osian, Abaneri in Heritage of India Series and Indian Painting in Art Series; daily classes and lectures at the Institute; 27 artists work there; holds

about 200 negatives of photographs mainly of Indian Sculpture and Architecture.

Madras Kerala Samāj (Poonamalle High Road, Madras, S. India):

Founded in 1939. Dr. C. R. Krishna Pillai now President; mainly devoted to the promotion of art and culture; also does social service.

Tanjore Maharaja Serfoji Saraswati Mahal Library (Short title T. M. S. S. M. Library, Tanjore, S. India):

S. Gopalan, Hony. Secretary. A very valuable library containing 35,000 manuscripts in palm leaf and paper, European collections in 8 languages of 7,000 printed books. The object of the library and the scholars working there is to edit and translate works in Sanskrit and Indian languages of technical literature like music, Drama, Medicine, Śilpa (Sculpture), Vedas and Samhitas; about 80 publications including descriptive catalogues of manuscripts in Sanskrit, Tamil, Marathi, Telugu and English so far; conducts the *Journal of the Tanjore Saraswati Mahal Library* (Editor and Publisher, Sri S. Gopalan); 15 Śilpa texts are being translated into Tamil. The scholars working in the Library are interested in several fields of traditional culture of India.

The Viśveśvarānand Vedic Research Institute, (P. O. Sadhu Ashram, Hoshiarpur, Panjab—See *Bulletin,* 1957, p. 161): Director: Prof. Vishva Bandhu Sastri established in 1924 at Lahore and shifted in 1947 to Hoshiarpur (Pb.); incorporates since 1934 the D. A. V. College Research Department along with Shri Lal Chand Memorial Library which had been founded in 1917 at Lahore; is the chief privately organised Research & Cultural Institution of North-Western India. Its library possesses about 22,500 printed volumes and 7,500 manuscripts, including some 1,500 written in South Indian scripts. It is a big organisation with about 2,500 members on its rolls, and is being run at a cost of Rs. 3 lakhs per annum. It has a number of departments, including a Printing Department. These departments are working with the collaboration of about 120 members of the staff, including about 50 academic personnel. The Vedic Philological Research Department is the nucleus around which the Institute has gradually developed. This department has been engaged since 1924

on its 36-volume Vedic Lexicographical Project with two major sections, namely (1) the 21-Volume Vedic Word Concordance cum Grammatical-Word-Indices and (2) the 15-Volume Vedic Dictionary. The Manuscript Collection, Preservation and Publication Department has recently undertaken a 20-Volume Project, including the publication of (1) A Tabular Descriptive Catalogue of the manuscript collection at the Institute and (2) Critical Editions of (a) Unpublished Bhāṣyas on Rigveda, (b) Sāyaṇa-bhāṣya on Atharvaveda, (c) Devarāja-yajvan's Nighaṇṭu-nirvacana and (d) *Rājataranginī* by Kalhaṇa and others. The Panjab University is maintaining in this department three scholars, including two from South India, who are transcribing southern script manuscripts into Devanāgarī. The Cultural Department of the Institute, aiming at popularising the cultural aspects of Sanskritic studies is conducting its monthly journal *Vishva Jyoti* and has also published a number of important works including *Panjabi Rāmāyaṇa, Brahmavidyā,* and *A Story of Indian Culture.* Altogether, the Institute has published, so far, 39 Research Volumes, including 8-Volumes of the Vedic Concordance and the 7-Volume First Critical Edition of *Vālmīki Rāmāyaṇa (North-Western Text)*, about 100 research papers, including 16 published on behalf of the Panjab University as the numbers of its Research Bulletin (Arts) and about 100 cultural works. There are also the Departments of History and Philosophy and Religion which have been recently started under the guidance of two Professors. The Institute is recognised by the Panjab University as a centre for guidance in the preparation of Doctoral theses. The Institute is now planning to start its Department of Post-Graduate and Post-Shastri teaching. The Institute has its own spacious premises and also owns an estate at Simla. It is receiving grants-in-aid from the Panjab University, the Union Government and the Panjab and several other State Governments.

DANCE:

Darpana ('Chidambaram', Ahmedabad—13, India):

Founded in 1948. Director, Mrinalini Sarabhai. Part of a recognized public charitable trust known as 'Karmakshetra Educational Foundation' registered under the Bombay Public Trust Act, 1950. Objects are to promote education in the arts of dancing, drama and music in their classical forms and any new creation

on the same lines by running schools of dancing, dramatic arts and music, provision of scholarships to students staging performances, arranging lecture demonstrations, sponsoring arts and activities such as decor, painting, weaving, motion pictures etc. Interested also in research in all forms of South Indian classical dancing, music and drama; a manuscript on dance is ready for publication; cooperates with the A.I.R. Ahmedabad in the propagation of dance art; has a collection of 500 books, some musical instruments, tape records of the music of South East Asia; affiliated to the Sangīt Nāṭak Akadami, New Delhi; has contributed many dance dramas with original features in Bharata Nāṭya, Kathakali and Maṇipuri styles and some are under preparation; has toured extensively all parts of the world and presented Bharata Nāṭyam and Kathakali in their classical forms.

Kerala Kalá Mandalam (Cheruturutti, Kerala State, India):

Founded in 1930 and directed till recently by the well-known Kathakali artist, Mahākavi Vaḷḷathoḷ Nārāyaṇa Menon; object resuscitation and revitalization of the dying dance arts of Kerala such as Kathakali, Mōhini Āṭṭam and Ōṭṭan Tuḷḷal; experts in the art its teachers; taken over by the Cochin Government in 1941; aided by the Sangīta Nāṭaka Akaḍami, New Delhi; Prime Minister Nehru has donated Rs. 50,000 to it.

DRAMA:

Asian Theatre Institute (New Delhi, India):

Inaugurated in January, 1958; aided by the Government of India and UNESCO; object to cater for advanced courses in theatre craft and to channelise the present and future theatre activity in India and other Asian countries into healthy and progressive ways; courses would be for two years for the rural and children's theatre; UNESCO has offered the services of two experts, M. Alex Ellmore and Mr. Miles Lee; Dr. Nihar Ranjan Ray, M.P. to be Honorary Director of the Institute.

LITERATURE:

P. E. N. All-India Centre, (22, Narayan Dabholkar Road, Malabar Hill, Bombay-6): Śrīmatī Sophia Wadia Founder-Organiser; Affiliated to the International P. E. N. Club, London;

UNESCO, Paris; Sāhitya Akadami, New Delhi; The Indian Institute for Educational and Cultural Cooperation, Bombay; The Indian Institute of World Culture, Bangalore-4. Field of interest, Literature, Research, revival and promotion of Indian literatures, cultural exchanges by communication and contact; Organises periodical conferences of Indian writers; three have been held so far; holds lectures, socials and conferences, about 12 to 15 meetings annually; has published in English, *Assamese Literature, Bengali Literature, Indo-Anglian Literature, Sanskrit Literature, Telugu Literature,* the P. E. N. Conference volumes: *Indian Writers in Council, The Indian Literatures of To-day—a Symposium, Writers in Free India, Indian Writers at Chidambaram,* Publishers, The International Book House Private Ltd., Mahatma Gandhi Road, Bombay-1. Runs a monthly organ of the P. E. N. All-India Centre, *The Indian P. E. N.*

Sāhitya Akadami, (73, Theatre Communication Buildings, Connaught Circus, New Delhi):

Founded in 1954 by the Government of India. It is "a national organisation to work actively for the development of Indian letters and to set high literary standards, to foster and co-ordinate literary activities in all the Indian languages and to promote through them all the cultural unity of the country". The object of the Akadami is to educate public taste and advance the cause of literature, by maintaining the highest standard, which alone will induce writers to aim at giving their best and create works of art which will add to the heritage of man. It is the purpose of this Akadami to recognise men of achievement and to encourage men of promise in letters, to educate public taste and to improve standards of literature and literary criticism. The supreme authority of the Akadami according to its report 1954-55 vests in the General Council which consists of 72 members. In order that the Akadami should be in a position to co-ordinate literary activities in the various languages, Advisory Boards for each language have been constituted. The programme of the publications of the Akadami comprises a Bibliography of Indian Literature (20th century), Critical edition of Kālidāsa's works, Anthology of Sanskrit literature, Anthologies of Indian poetry, other Anthologies, Indian Poetry: 1953, Histories of Indian literatures, Translations of books from the major Indian languages and a Who's Who in Indian Literature. Books in English, Hindi,

Sanskrit, Sindhi, Tamil, Telugu and Urdu have already appeared and many are in progress. Awards of Rs. 5,000 each are periodically given for the most outstanding books in each of the fourteen major languages of India.

MUSIC:

Bathkhande Sangīt Vidyāpīṭh (1, Kaiserbagh, Lucknow, U.P., India):

Field of interests, Music and Dance. Imparts training in them and conducts examinations for institutions affiliated to it; has published *Sangīt Śikṣā* in three parts, *Holi Seasonal songs of Rainy Season*, printed in notation of Bhathkhande system, *Abhinaya Darpaṇa* text with Hindi translation an old authoritative treatise on dance by Nandikeśvara; three volumes on Bharata's *Nāṭya Śāstra* (text and translation) are under progress.

Bharatīya Sangīta Vidyālaya (165/D, Kamla Nagar, Sabzimandi, Delhi and 6-E/3, Patel Nagar, New Delhi, India):

Objects are to provide facilities for correct and scientific training in music and dance, popularize them, hold competitions, lectures etc. among leading artists and amateurs. Affiliated to Bhatkhande Sangīt Vidyāpīṭh and recognized and aided by the Sangīt Nāṭak Akaḍami, New Delhi. Prepares students for several examinations. Managed by the Bhāratīya Sangīt Samiti.

The Bihar Academy of Music, Dance and Drama (Sinha Library Road, Patna):

Fields of interest, Music, Dance, Drama and Stage Arts. Śri N. K. Gaur, Honorary Secretary; its activities cover organisation and presentation during the Republic Day Celebrations of Bihar. Cultural Festival annually consisting of Music, Dance and Drama of classical folk types from all over the State of Bihar, regional cultural festival in some district headquarters; Bihar State Intercollegiate cultural contests in Music, Drama and Dance; survey of folk songs of Bihar and tape records of the same; sponsoring and organizing National Music, Dance and Drama, organized a seminar in June 1956 on Drama; has arranged from time to time lectures and demonstrations; affiliated to the Sangīt Nāṭak Akaḍami; 51 institutions devoted to music, dance and drama are affiliated to the Bihar Academy. Publishes a quarterly *The Bihar Theatre*.

Sangeet Natak Akadami (70, Regal Buildings, New Delhi, India):

Inaugurated, 1953. Office bearers: Chairman, Viice-Chairman, Treasurer and Secretary; managing bodies: General Council and an Executive Board. Objects are survey and research in the fields of Indian dance, drama and/or music, their revival and preservation including folk dance and music by recording and filming, publication of literature thereon, coordination of the activities of regional or State academies of dance, drama and/or music, encouragement of the founding of institutions for training in stage-craft, sponsoring of periodical seminars, drama and music festivals, award of grants to recognised institutions and prizes and distinctions to individual artists of eminence in dance, drama and music, promotion of cultural exchanges with other countries. About 150 organisations recognised by the Akadami and given grants; held a National Drama Festival, 1954, a National Festival of classical, traditional and modern ballet dances in Delhi, 1955, a Seminar on the future of the Indian Drama, 1956; has taken over the Manipur College of Dance at Imphal to make it the main centre of training for Manipur style of dance; Folk dance festival a regular feature at the Republic Day Celebrations, New Delhi; is building up a Library of music containing books, manuscripts, gramaphone records on Indian music; issues periodically Bulletins.

Sangīt Niketan (Ballimaran, Delhi, India):

A Cultural Public Society devoted to North Indian music, vocal and instrumental, and dancing. Honorary Principal, Sangīt Vācaspati Gulab Rai; imparts primary and advanced education in North Indian music and dance, and gives performances also in classical style; is working for publication of works to popularize classical music of India; holds a library of 300 books in Sanskrit, English, Hindi, Guzarati, Urdu and Marathi on music.

RELIGION:

Sri Caitanya Math (P.O. Mayapur, Dist. Nadia, West Bengal, India): Founded in 1918; present President Tridaṇḍiswāmi Śrī Śrīmad Bhakti Vilās Tīrtha Maharāj; devoted to teaching and propagation of the bhakti cult of Caitanya Mahāprabhu, the great Vaiṣnava Philosopher of 15th century, branches all over India and Pakistan; regular spiritual discourses at the Maṭh and its branches;

establishment of some schools in progress; 71 publications so far in English, Bengali and other Indian languages; a monthly magazine in Bengali issues from headquarters and an English monthly from the Madras branch Sri Gauḍiya Maṭh, Gauḍiya Maṭh Road, Madras-14; a library of English, Sanskrit, Bengali, Telugu, Tamil, Oriya and Assamese books at the headquarters.

Madhva Maṭhas: Madhvācārya (A.D. 1238-1317) the founder of the Dvaita school of Indian philosophy, installed an image of Lord Kṛṣṇa at Udipi at the Kṛṣṇa Maṭha founded by him and ordained eight monks for the conduct of worship of the idol. These monks established lines of their own by ordination and became the precursors of Aṣṭamaṭhas (eight maṭhas) of later times, called Udipi maṭhs.[1] No reliable early history of these maṭhas is available. The svāmis of the eight maṭhas hold office as High Priests of the Kṛṣṇa Maṭh by turns (*paryāya*) for two years. The occasion of the assumption of headship by turns is a popular event in Udipi, and a festival is then conducted with great pomp and ceremony. Thousands of visitors flock to the place. The "Paryāya" svāmi is invested with special honours and privileges. The other svāmis, not in office, tour the country for purposes of religious propaganda and collect funds for expenses during their term of "Paryāya". The income of the maṭhs varies from Rs. 50,000 (Palmar maṭh) to Rs. 2,000,000 (Adhamar maṭh). A long line of svāmis have occupied the pontifical seats of these eight maṭhs from the beginning. Some were great scholars and authors. Vādirāja of the Soḍe Maṭha (1480-1600) is the author of *Yuktimallikā*, a work on Dvaita Vedānta and *Rukmiṇīśavijaya*, a Kāvya. Vijayadhvaja Tīrtha of the Pejavar Maṭha (c. 1437-55) is well known for his commentary on the Bhāgavata. The svāmis while working for spiritual elevation have also been participating in public life. The Śrīman Madhva Siddhānta Prabodhinī Sanskrit College Udipi was started about half a century back for the propagation of Dvaita philosophy and is affiliated to the Madras University. Vibudheśa Tīrtha, head of the Adhamar Maṭha, has had the benefit of English education. He runs a Sanskrit Institute at Padubidire (S. Kanara). At Adhamār village he started recently a Veda Pāṭhaśālā for imparting instruction in all the Vedas to more than

1. They are Palimār, Adhamār, Krishnāpur, Puttige, Sirūr, Soḍe, Kaṉūr and Pejāvar maṭhs, each named after the village in which it owned properties. Sode lies in the North Kanara district and the rest are in South Kanara.

a hundred students. Śrī Visveśa Tīrtha, Svāmi of the Pejavar maṭha, is a great scholar and started the Akhil Bhārat Madhva Maṇḍal in 1952 to propagate Madhva philosophy, protect and resuscitate faith in Vedic culture and ameliorate the social and economic condition of the Madhva community. According to the fourth Annual Report of the Maṇḍal for the year ending Dec. 1956 there were 95 branches of the Maṇḍal in different places. Pāthaśālas at Bangalore, Coimbatore, Dharwar, Erode, Goribidunur, Hubli, Kadur, Kumbakonam, Kanvatīrtha and Mysore, to mention a few, are run. The local branches at Dharwar and Mysore maintain a hostel. The life of the students is shaped on śāstraic injunctions. Trikāl Sandhyā, prayer, Naivedya and Vaiśvadeva are regular features. With the approval of the State Government of Mysore, the City Imporvement Trust Board at Mysore has donated to the Maṇḍal a plot of 2,000 square yards and the Governor of the Mysore State, Śrī Jaya Chāmarājendra Wadaiyar, recently laid the foundation stone for the construction of "Nilaya Saudhā". A Vidyā Pīṭha was started on 28-7-1956 at Bangalore. Two Journals, one in Kannaḍa and another in English are maintained. The Maṇḍal held a conference in May 1956 at Coimbatore at which seven pīṭhādhipatis participated. The Svāmi of the Soḍe maṭha, Sri Viśvottama Tīrtha has made substantial donations towards the construction of a hospital for the Kasturba Medical College, besides the construction of a hostel for the M. G. M. College, Udipi. The Vādirāja Gurukula at Innaje is maintained by him. He has in his maṭh a collection of rare manuscripts, which are being edited for publication gradually. *Lakṣābharaṇa,* a short commentary on the Mahābhārata by Vādirāja is now under print. Śrī Lakṣmīndra Tīrtha of the Sirūr Maṭh wrote and published for free distribution his *Gītādarśa* and *Dvaitadarśana* in Kannaḍa. Śrī Sujñānendra Tīrtha of the Puttige maṭha, a specialist in Āyurveda, is of service to the sick. Śrī Vidyāratna Tīrtha, the present pontiff of the Krishnapur maṭh is building up a library and publishes a monthly in Kannaḍa called *Prakāśinī.*

Besides these eight maṭhas of Udipi, there are two others tracing descent from Acyutaprekṣācārya, the *guru* (teacher) of Madhvācārya. They are Bhandarkere and Bhīmanakat maṭhs with headquarters in Udipi.

Madhva entrusted the task of propagating Dvaita philosophy outside South Kanara to a group of four itenerant disciples, viz.,

Padmanābha, Mādhava, Akṣobhya and Narahari Tīrthas. The first three established maṭhas of their own which exist to this day. After Jayatīrtha, the well-known commentator, called as Tikācārya, (1365-88) three branches emerged and they are the Vyāsarāya maṭha, the Uttarādi maṭha and the Rāghavendrasvāmi maṭha, each of which occupies an important position among the Madhva maṭhas. The palm for literary activity and spread of Dvaita philosophy belongs to these major mathas.

VYĀSARĀYA MAṬHA:

The phenomenal glory attained by Vyāsarāya (1478-1539) under the Vijayanagar kings pushed this maṭha into prominence in the early 16th century and this position was zealously maintained by his successors. Source of the three famous works, *Tātparyacandrikā, Nyāyāmṛta* and *Tarkatāṇḍava,* which are the highest dialectical works in the Dvaita school of thought, and held in high esteem by the Vijayanagar kings, the maṭha acquired special honours and grants from them as borne out by epigraphic evidence. His Highness Śrī Kṛṣṇa Rājendra Wadaiyar III of Mysore assigned Sosale as the headquarters of the maṭha, gifted a big building for it, presented precious jewels of gold and also granted jagirs for the proper conduct of worship and prayer for the prosperity of the State. This support has been continued by subsequent rulers of Mysore. It has branches all over S. India, viz., at Madras, Gooty, Trichinopoly, Madura, Coimbatore, Udipi and Kumbakonam. The present pontiff 35th in the line, Vidyāprasanna has had the benefit of good English education and evinces particular interest in Devarnāma literature and has himself composed songs in Kannaḍa. This maṭha should not be confused with another minor matha called Kundāpūr maṭha (also called Abbūr Maṭha, Brahmanya Tīrtha Maṭha, which later added to its name Vyāsarāja) founded by one Śrī Śrīdhara Tīrtha.

THE UTTARĀDI MAṬHA:

Śrī Vidyānidhi Tīrtha, the younger disciple of Sri Rāmachandra Tīrtha, the tenth Guru from Śrī Madhva, was the founder of this maṭha with its headquarters at Holenarasipur in the Mysore State. Like the Vyāsarāya maṭha it received the patronage of the rulers of Mysore for quite a long time. It has branches all over India. The pontiffs have been great scholars. The most active and zealous guardian of traditional learning of recent times

was Śrī Satyadhyāna Tīrtha (1913-43). He made extensive tours all over India, held disputations and published several polemical tracts and pamphlets in many languages of North and South India for free distribution. *Candrikāmaṇḍana,* a refutation of Śrī Ramasubba Śāstri of Tiruviśanallur's critique of *Tātparyacandrikā* of Vyāsarāya, the *Gītā Vimarśa, Brahmasūtra Vimarśa* in Sanskrit and five volumes in different languages, entitled *The Civil Suit,* a searching examination of Advaita Vedānta and defence of Dvaita are his works. Important manuscripts of Dvaita Vedānta not published have been brought out by him. The *Abhinavacandrikā* is one such work. The Śrīman Madhva Siddhānta Abhivṛddhikāriṇī Sabhā, Cirtanur, Tirupati, S. India an account of which follows is his creation. The present pontiff Śrī Satyapramōda Tīrtha is a scholar of acknowledged merit and continues the traditions of the maṭha with zeal.

ŚRĪMAN MADHVA SIDDHĀNTA ABHIVṚDDHIKĀRIṆĪ SABHĀ: (Cirtanur, Tirupati):

Started in 1905-6 by His Holiness Śrī Satyadhyāna Tīrtha of the Uttarādi maṭha and registered in 1930. The objects are to promote the study of Sanskrit literature and philosophy, particularly the study of Dvaita Philosophy, to hold meetings and conferences of Madhva scholars, and to conduct examinations, grant certificates, award prizes to successful candidates and honoraria to examiners at least once a year, to open Sanskrit schools and colleges throughout India with or without hostels attached, to be conducted in conformity with the principles of Madhva religion, to publish books and pamphlets and organize lectures for the propagation of Hinduism particularly in its Dvaita form. The constitution of the Sabhā makes His Holiness of the Uttarādi maṭha the supreme authority of the Sabhā in all matters relating to religion. There is a Council which manages the Sabhā and the office bearers are the President, the Vice-President, Secretary and Joint Secretary. There are Patrons, Life members and ordinary members of the Sabhā. The Annual General meeting of the Sabhā is held at Cirtanur and reports are issued every year in English, Kannada, Telugu and Tamil about its activities. The S. M. S. A. Bank, Bangalore is maintained by the Sabhā solely for the objects mentioned above.

Every year at Cirtanur Vidyārthis trained by Madhva pandits are examined and remunerated according to their proficiency. There are 21 grades of tests called Taragatis ranging from simple

Madhva works like *Maṇimañjari* to the highest dialectical texts in Dvaita like Vyāsarāya's *Nyāyāmṛta* and Jayatīrtha's *Nyāyasudhā*. In addition there are upatargatis in Tarka, Vyākaraṇa, Bhāgavata, Vedādhyayana, Dharma Śāstras, *Pūrva* and *Apara* rites, Śrauta, Jyotiṣa and Devarnāma (Haridāsa literature). Vākyārthas (debates) by erudite scholars are also held on the occasion of its annual meetings, in addition to discourses on Dvaita Vedānta.

The Sabhā opened a Library at the Uttarādi maṭha Buildings, Bangalore in 1930.

For some years the Sabhā maintained a Dvaita Vedānta Chair in the Government Sanskrit College, Banaras. Pāṭhaśālas founded for the propagation of Dvaita receive grants from the Sabhā.

The Sabhā publishes both recondite and popular works on dialectical lines in different languages, Telugu, Tamil, Kannaḍa, and some in English. About 60 publications have come out so far. The Sabhā also publishes a journal called *Sudhā*.

The finances of the Sabhā are the endowments made by the Uttarādi maṭha which yield an annual income of about a lakh of rupees and donations from the public.

THE RĀGHAVENDRASVĀMI MAṬHA:

Śrī Vibhudhendra Tīrtha (c. A.D. 1436-1486) disciple of Rāmacandra Tīrtha, the tenth Guru from Śrī Madhva, was the founder of this maṭha. Vīra Narasiṁharāya, the Tuluva General, held him in esteem and made a grant to him. Śrī Surendra Tīrtha Śrīpāda, the fourth in the line, figures in two donative inscriptions. Śrī Ranga Rāya of Vijayanagar also made grants to him in the Tanjore Sime. His disciple, Śrī Vijayīndra, a contemporary of Appayya Dīkṣita (1554-1626), was a distinguished author of 104 books in all. Śevappa Nāyak of Tanjore (1532-1580) made grant of a village to him, in 1577 A.D. and further honoured him as champion of Dvaita philosophy by yet another grant. Sudhīndra Tīrtha, his successor and disciple, won the admiration of the Vijayanagar ruler Vīra Venkatapati Rāya (A.D. 1585-1614) and his lieutenant Raghunāth Nāyak of Tanjore. The next great pontiff of the maṭha is Śrī Rāghavendra, (birth 1588 and ordination in 1623 A.D.—1671), author of more than 46 works and commentaries elucidating the philosophy of Madhvācārya. He is the most popular among Madhva gurus in S.India and his shrine at Mantrālaya (Adoni taluq) is a centre of attraction to hundreds of devotees even today. The Bellary District Gazetteer, (p. 205)

refers to an incident in A.D. 1800 when Munro who had undertaken the settlement of Ceded Districts is said to have been engaged in a discussion by the dead saint in the shrine in the matter of endowments of the maṭha which were threatened and in the end decided in favour of the maṭha. During the time of the twelfth successor of Śrī Rāghavendra, Sujñānendra Tīrtha, Kṛṣṇaraja Wadaiyar III (A.D. 1799-1868) invited this maṭha to have its permanent habitation at Nanjangud in the Mysore State. A brindāvana of Rāghavendra was set up in the palace for the Mahārāja's daily worship. Endowments of lands and valuable ornaments were granted by the Mahārāja to the maṭha. The present pontiff Suyamīndra Tīrtha came to office in 1933. His Holiness maintains the traditions of the maṭha. A Journal called *Parimaḷa* is being published by the Maṭha and some publications on Dvaita Vedānta have also appeared.*

MADHVASIDDHĀNTA UNNĀHINĪ SABHĀ: (Cirtanur, Tirupati):

The late Śrī Kāñci Subbarao, a Madhva philanthropist, started this Institute in 1878. According to the Memorandum of the Association at the time of its registration in 1910 the objects are to maintain this Sabhā and the temple of Śrī Vedavyāsa established in the Sabhā building at Cirtanur, Tirupati, to hold periodical meetings and conferences of Madhva scholars and students from all parts of India, conduct examinations and encourage them by award of prizes and remunerations, to open schools and colleges in Dvaita Vedānta, to publish literature learned and popular in order to spread knowledge of Dvaita philosophy, arrange for lectures on Dvaita by particularly qualified people, to maintain a Library of Dvaita books. The Sabhā is under the management of a Council of 15 members. There are Patrons, Life Members, Ordinary Members and sympathisers of the Sabhā all over India. The Madhva Siddhānta Unnāhinī Bank Ltd., Triplicane, Madras, which was started in 1881 in order to finance the activities of the Sabhā pays

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* This account of Madhva maṭhs is based on (1) Maṭhs in South India in *The Vedanta Kesari* Vol. XLIV, No. 4, Aug. 1957, PP. 159-64, (2) B. N. Krishnamurti Sarma: *History of Dvaita Literature* and *Philosophy of Madhva as expounded by Jayatīrtha,* an unpublished Ph. D. thesis of the Madras University, (3) V. Gopalakrishna Rao: *A Short History of Sri Vyāsarāja Swāmi Mutt,* 1933 and (4) V. Raghavendra Rao: 'Sri Raghavendra Charitram', an article (pp. 1-22) in H. H. *Śrī Suyamīndratīrtha Commemoration volume,* 1956 pub. by Sri Parimala Publishing House, Nanjangud, and other stray literature.

towards the maintenance of the Sabhā 50% of the balance of the profit after distribution of guaranteed interest.

The activities of the Sabhā are the holding of annual conferences at its premises in Cirtanur and the conduct of examinations of students prepared for several *taragatis* and *upataragatis* (classes) in Dvaita philosophy comprising the whole range from elementary treatises to the highest dialectical works. Examinations are also held in Vedādhyayana, Yāgñika rites, Dharmaśāstra and in Haridāsa literature (Devarnāmas). Students are given *sambhāvanas* (prizes) as well as examiners. Special lectures are arranged on the occasion. There are special prizes for elocution competition in Sanskrit. A Sanskrit Pāṭhaśālā is run at Cirtanur under the auspices of the Sabhā where the Dvaita Vedānta philosophy is taught. Religious classes for young students are held at the Uttarādi Maṭh premises, Triplicane, to train them in Madhva religious practices. The Sabhā awards scholarship to deserving Madhva students reading in colleges and High Schools. It has a library. Pamphlets on Madhva philosophy are periodically published by the Sabhā and distributed free.

RĀMAKṚṢṆA MAṬH: (P. O. Belur, Howrah):

Svāmi Vivekānanda established the permanent headquarters of the Ṛāmakṛṣṇa Order in 1898 in what is now known as the Belur Maṭh. After the passing away of Svāmi Vivekānanda in 1902, a Society under the name of the Rāmakṛṣṇa Mission was registered in 1909 under Act XXI of 1860, and its management was vested in a Governing Body consisting of the Trustees of the Belur Maṭh. Both the Maṭh and the Mission extended their spheres of activity and established branch centres in different parts of the country and abroad. Though the Mission and the Maṭh with their respective branches are legally distinct institutions, they are closely related to each other, and both have their headquarters at the Belur Maṭh. The objects of the Mission are to impart and promote the study of the Vedānta and its principles as propounded by Śrī Rāmakṛṣṇa by his own life, and of Comparative Theology in its widest form; to impart and promote the study of arts, sciences and industries, to train teachers in all the branches of knowledge above mentioned and enable them to reach the masses; to establish, maintain, carry on and assist schools, colleges, orphanages, workshops, laboratories, hospitals, dispensaries, houses for the infirm, the invalid and the afflicted, famine-relief works, and other educational and charitable

works; to print and publish and to sell or distribute, gratuitously or otherwise, journals, periodicals, books or leaflets that the Association may think desirable. The office-bearers are the President, the Vice-Presidents (not more than three), the General Secretary, Assistant Secretaries (not more than four), the Treasurer, and the Accountant. The first four Presidents were the direct disciples of Śrī Rāmakṛṣṇa Paramahamsa and the next two of Svāmi Vivekānanda. There is an imposing and magnificent temple of Śrī Rāmakṛṣṇa (foundation laid in 1935) in the precincts of the Belur Maṭh. The *Naṭmandira* (Prayer Hall) is 152 feet long and 72 feet wide. The symbol of the Maṭh and Mission which adorns the top of the temple is a significant monogram. It symbolises the motto and ideal of the Belur Maṭh, viz., that when there is balanced combination of Karma, Bhakti, Jñāna and Yoga in the life of an aspirant, he is blessed with the vision of supreme Reality. Besides the Rāmakṛṣṇa temple, there are three other shrines, dedicated to the Holy Mother, Svāmi Vivekānanda, and Svāmi Brahmānanda. The Belur Maṭh embodies all that is great in Hindu religious tradition and culture. There is in fact no recognised festival that is not observed and no Prophet of humanity who is not honoured in this cosmopolitan place of worship. Outside the Maṭh compound there is the Śāradāpīṭha, a branch centre of the Mission. Here are the Vidyāmandira—a residential College teaching Arts and Sciences, a three-storyed Hostel and an indoor Hospital; the Tattvamandira — a Catuṣpathi to teach the Āśramites philosophy on the orthodox line with special reference to Vedānta; the Śilpamandira — an Industrial and Technical Institution. Besides, there is a higher technical section teaching Licentiate Courses in Civil, Electrical and Mechanical Engineering. In its research department, various machines and scientific apparatuses are devised and manufactured. The Janasikṣāmandir is devoted to the social and adult education activities to spread literacy among the backward communities and to bring about a general improvement in the rural areas. The activities of the Mission embrace all the major problems of Indian life, viz., liquidation of illiteracy, rural reconstruction, work among the labouring and backward classes, economic and social uplift of the people, removal of untouchability, female education, relief works in times of natural calamities, preservation of indigenous culture, dissemination of the accumulated spiritual wisdom of the race and the evolution of a cultural synthesis. During the period of a little over half a century it has rendered substantial help and relief, to innumerable souls both within

and beyond the borders of India. With the support of the public, as also the Government, many charitable and technical institutions, different types of schools, some ideal colleges, and a good number of Students' Homes and Libraries have already come into being, and other institutions of various degrees of usefulness are also cropping up under the care of Rāmakṛṣṇa Order. Statistics relating to the different fields of the activities of the Maṭh and Mission in India and abroad (recorded in the General Reports of the Mission) show the great work that it has done and continues to do.

Types of work : (General Service) Most of the Maṭh and Mission centres in India and Burma conduct various activities ministering to the physical needs of the public. Typical of these are the Sevāśramas at Banaras, Brindāvan, Kankhal and Rangoon and the Sanatorium at Dungri, Ranchi. In 1955, there were 16 Indoor Hospitals, which accommodated 18,786 patients, and 61 Outdoor Dispensaries, which treated 23,06,172 patients. Besides, gratuitous relief and other kinds of service were rendered by some of the Āśramas.

Education work : 1955, 2,475 boys and 208 girls were accommodated in 51 Students' Homes. Two Colleges had on their rolls, 1,651 students. The Teachers' Training College at Perianaickenpalayam (Coimbatore) had 71 trainees. There were 36 High Schools with 12,003 boys and 4,241 girls, and 70 Lower Grade Schools with 9,824 boys and 4,914 girls. Besides, there were four institutions for training nurses and midwives. Thus there were altogether about 25,902 boys and 9,485 girls in different institutions. The Students' Homes at Madras, Belgharia and Calcutta, the Schools and Colleges at Madras, Kalady (Travancore-Cochin), Perianaickenpalayam, Cherrapunji, Belur, Sarisha, Jamshedpur, Asansol and Deoghar as also in Ceylon and Singapore, and the orphanage at Rahara (24 Pargs.) are illustrative of the education work done by the Mission. Special mention may also be made of the Industrial Schools at Madras and Belur as also the Social and Adult Education work in the latter place.

Work for Women : The Mission has ever been conscious of its duties to the women of India. Typical of the work done for them are the Śiśumangal Pratiṣṭhān and the Mātṛbhavan for expectant mothers in Calcutta, the Maternity Clinic at Jalpaiguri, the women's sections of the Hospitals at Banaras and Rangoon, the attached Invalid Women's Home at Banaras, the Śāradā Vidyālaya at Madras, the Sister Nivedita Girls' School in Calcutta and the Śāradā Mandir at Sarisha (24 Parganas).

On the occasion of the Birth Centenary of the Holy Mother Śrī Śāradā Devī, a Women's Maṭh under the name of Śrī Śāradā Maṭh was inaugurated on the 2nd December, 1954, on the bank of the Ganges, a little to the north of the Kālī Temple at Dakṣiṇeśvar. Already a large number of well-educated young women of respectable families have joined this Women's Maṭh from different parts of India and dedicated their lives for their own spiritual growth as well as for the uplift of womanhood in and outside India.

Rural Uplift and Work among the Labouring and Backward Classes: The Maṭh and Mission have all along tried their best to serve their backward countrymen. Permanent centres like the Āśramas at Cherrapunji and Sarisha and the Gurukula at Trichur in Travancore-Cochin have accordingly been started for helping the hill tribes, the backward classes and the village folk. Preaching and education tours with magic lanterns, gramophones, etc. are also undertaken. For the labouring classes in industrial areas the Mission conducted a number of Night Schools and Clinics.

Foreign Work : The monks of the Rāmakṛṣṇa Maṭh took upon themselves the task of carrying the message of India to distant lands. The various centres in North and South America, Europe and outlying parts of Asia bear ample evidence of their labour of love carried on through preaching, publication, etc.

Spiritual and Cultural : Both Maṭh and Mission centres laid special emphasis on the dissemination of the spiritual and cultural ideals of India, and through various types of activity tried to give a practical shape to the teaching of Śrī Rāmakṛṣṇa that all religions are true. The centres established real points of contact between people of different faiths through public celebrations, meetings, classes, publications, etc. They also conducted libraries and reading rooms. A number of Sanskrit Catuṣpathis too were run, partly for the benefit of the members of the Order. Some Maṭh centres published books on religious subjects and eight magazines in different languages. The Maṭh centres at Māyāvatī, North Calcutta, Madras and Nagpur, in particular, have to their credit a considerable number of useful publications. Special mention should also be made of Institute of Culture in Calcutta; which tries to bring together eminent men and women of India and other lands in cultural fellowship.

Publication and Preaching : The Maṭh and Mission centres, particularly the former, lay special emphasis on the dissemination of spiritual and cultural ideas and ideals on a universal basis.

There are about 2,30,000 books in its 66 libraries besides another 5,500 books in the 4 Area-Libraries including mobile unit.

General hospital service, indoor and outdoor, in its different centres treated in 1953 about 2 million patients and its orphanages accommodated 383 orphan boys. Its relief activities embrace Famine and Distress Relief, Flood Relief, Sanitary Relief for epidemics like Plague, Cholera and Small Pox, Cyclone and Tornado Relief, Fire Relief, Riot Relief, Coolie Relief, Water Scarcity Relief, Cloth Relief, Evacuee and Refugee Relief and Refugee Rehabilitation.

Along with the headquarters at Belur, there were in December 1955, 41 Mission centres, 14 combined Maṭh and Mission centres, and 3 Maṭh centres in India, which were distributed as follows: 31 in West Bengal, 12 in Uttar Pradesh, 16 in Madras, 7 in Bihar, 4 each in Assam and Travancore-Cochin, 3 in Orissa, 2 in Mysore and 1 each in Coorg, Madhya Pradesh, Delhi, Kashmir, Bombay and Saurashtra. In addition, there were 2 Mission centres, 6 combined Maṭh and Mission centres, and 3 Maṭh centres in East Pakistan, 2 Mission centres in Burma, 1 Mission centre each in Ceylon, Singapore, Fiji, Mauritius and France, 1 Maṭh centre each in England and Argentina, and 11 Maṭh centres in the United States of America. Thus there were altogether 70 Mission centres and 66 Maṭh centres. Moreover, attached to the branch centres there were 10 sub-centres, where monastic workers resided more or less permanently.

Śankara Gurukulam (Sir C. P. Ramaswami Aiyar St., Abhirāmapuram, Madras-18): Founder: Mr. Subrahmanya Śāstri. Born in Tanjore district (1886)—Died in Madras (August 1954). Early studies under his father and other scholars in Tanjore district. Higher Vedānta under the eminent scholar Harihara Śāstri who was then Āsthāna Vidvān of Mysore. Attained high proficiency in Nyāya and Vedānta.

Conducted a Veda—Vedānta Pāṭhaśālā in Tēdiyūr (Tanjore district) and organised a Vidvat Sammelana, which brought him renown. Then lived in Madurai for more than 30 years where he started an Advaita Sabhā; gave classes to advanced students of Vedānta in the mornings, and popular discourses on Vaidika Dharma, the epics and the Purāṇas in the evenings. During his pilgrimage in the South, Pandit Madan Mohan Malaviya called on Mr. Sastri. In 1933 Mr. Sastri saw Gandhiji; though in their talks

they could not agree on some social problems, they parted with a sincere admiration for each other.—On the invitation of Pandit Malaviya, the Mahārājādhirāja of Darbhanga and others Mr. Sastri represented the Vidvāns of the South at Paṇḍita Pariṣat held in Banaras (1928). The Mahārājadhirāja of Darbhanga conferred on him the title of Śāstra Ratnam, His Holiness Śrī Śankarācārya of Śṛngeri, that of Vedamūrti, and His Holiness Śrī Śankarācārya of Kāñcī Kāmakōṭi Pīṭha that of Śāstra Ratnākara. Mr. Sastri was honorary Dharma pracāraka for both the *maṭhas.*

After settling in Madras, he continued the work as in Madurai. He conducted a journal in Tamil—*Sanmārga Pradarśini* in which he serialised his commentaries and studies on Śankara's Bhāṣyas, Prakaraṇas and Stotras, the Rāmāyaṇa, the Bhāgavata and other Purāṇas. He invested all his savings in providing a house for his Gurukulam where he installed a shrine of Śrī Śankara. Twice a year,—during Śankara Jayanti (April-May) and Navarātri (September-October) he conducted Pandita Sammelanas, and examination for scholars of Veda, and Vedānta and gave money prizes to the successful candidates.

His sons and disciples are now carrying on his work in the Gurukulam.

The following are some of his learned treatises—Exhaustive and critical commentaries on Śrī Śankara's *Saundaryalaharī, Subrahmaṇya Bhujangam* and other *Prakaraṇas* (Giri Press, Triplicane, Madras-5) *Rāmāyaṇa Sāra*—an original exposition of the *Rāmāyaṇa*—(Giri Press, Triplicane, Madras-5, and Śrī Śankara Gurukulam, Abhirāmapuram, Madras) and *Bhagavad Gītā tātparya,* and *Brahma Vidyā Catussūtrī* (Śrī Śankara Gurukulam, Abhiramapuram, Madras). *Stutimālā* is an anthology of verses composed by him. His other writings will be published shortly by the Gurukulam.

Satyadhyāna Vidyapīṭha (Vāṇī Vihār Vidyālaya, Matunga, Bombay-19):

Main objects are the teaching and propagation of Madhvacārya's philosophy, Purāṇas and priestcraft and the maintenance of Gurukulas, Gośālas and Auṣadhālayas. Sri M. R. Gopalacarya, Principal.

Vānī Vilās Press and Śaṅkara Gurukulam, (Śrīraṅgam): Founded in 1922 by Sri T. K. Balasubrahmanya Aiyar, under the

management of a syndicate. With the help of eminent Pandits, he laboured for the resuscitation of rare and precious works in Sanskrit literature. His publications are critical, and, in many cases, illustrated editions containing the 'happiest readings'. They include several well known and some rare *Kāvyas* and *Nāṭakas,* and works on *Alaṅkāra,* several volumes of *Stotras,* some of them annotated, Vedāntic works including those of Gauḍapāda, Sureśvara, Toṭaka, Lakṣmīdhana, Paramaśivendra Sarasvatī, Sadāśivendra, Appaya Dīkṣita, Nīlakaṇṭha Dīkṣita, Amalānanda, and Bhaṭṭoji Dīkṣita, and select works of Rājacūḍāmaṇi Dīkṣita, Nallā Dīkṣita, Veṅkata Tryaṁbaka Makhi, Gaṅgādhara Vājapeya, Sadānanda and others. The publication of the Memorial Edition of the complete works of Śaṅkara in 20 volumes is his great achievement. A new edition, rearranged in 12 volumes, has been planned. Four volumes are already out, and the fifth is in the press. The press has to its credit several Tamil publications, mostly devotional works.

Balasubrahmanya Aiyar edited three periodicals now defunct — the *Śrī Vāṇī Vilāsini* in Tamil, the *Hindu Message* in English and the *Śaṅkara Gurukula Patrikā* in Sanskrit.

The Gurukulam is centred round a temple to Śaṅkara, which represents some of Balasubrahmanya Aiyar's novel ideas. The central shrine to Śaṅkara is flanked by two smaller shrines, one to Devī Tripurasundarī and the other dedicated to Śrī Saccidānanda Śivābhinava Nṛsimha Bhāratī. The library is in the charge of a Pandit, qualified to teach Vedānta. The front porch can accommodate a large audience when discourses are given. A few huts and apartments are set apart for the visitors who come for study and meditation.

Yadugiri Yatirāja Mutt, (Melkote, Mysore State): Śrī Rāmānuja, under pressure of religious persecution in the 11th century during the time of the Cōḷas, took shelter for a time in the kingdom of Biṭṭideva whom he made his disciple. With the help of the king he built a temple at Tirunārāyaṇapuram (Melkote). Here he established his mutt and supervised the affairs of the village and the temple (A.D. 1103). People still live organised as a temple community. Tirunārāyaṇapuram is about 33 miles from Mysore city, in the midst of Kannaḍa speaking people.

The main deity in the temple is Tirunārāyaṇa but the Utsava Vigraha is "Sampatkumāra" more commonly called "Śelvappiḷḷai" (Tamil). The famous diamond crown called "Vairamuḍi" is believ-

ed to have been offered to this deity by Garuḍa, and every year the "Vairamuḍi Utsava" is attended by numerous devotees drawn from all parts of the country. Since the time of Śrī Rāmānujācārya, the Harijans are being allowed into the temple for three days soon after this Vairamuḍi Utsava.

Rāmānuja stayed here till about A.D. 1109 and then returned to Śrīrangam. He then appointed a Sanyāsi disciple, Desadri Kelvi Tirunārāyaṇa Jīyar to succeed him as the head of the Mutt. Thus begins the story of the Yatirāja Mutt, whose Jīyars up to the present day come in the direct line of succession from Śrī Rāmānuja.

The administration of Tirunārāyaṇapuram and its temple was vested in the Mutt and continued in its charge till the 18th century. Now the temple is administered by the Muzrai department. During the 19th century Sri Nāṭṭēri Varadācārya, who became the Junior head of the Mutt in 1854 and succeeded to the Pīṭha four years later, founded a branch mutt at Rewa in Central India. This mutt still continues to flourish, though it has now ceased to be directly linked with the parent mutt. The Yatirāja mutt has remained throughout ubhaya vedāntic. In recent times Śrī Asūri Anandāḻvār Svāmi, head of the mutt from 1921 to 1943, renewed the earlier contacts of the mutt with the north, participated in a Pandits' Conference at Banaras, and presided over an all-India Sanātana Dharma Conference at Madras. An erudite scholar, an eloquent speaker, and a poet, he wrote a number of works, and established branch mutts at Madras and Bangalore. The present Holiness is Sri Yadugiri Yatirāja Sampatkumāra Rāmānuja Jīyar Svāmi of Tirunārāyaṇapuram. It is his ambition to provide for and encourage students of Viśiṣṭādvaita Vedānta, who are fast declining in numbers. The Svāmi has been engaged in popularising Viśiṣṭādvaita philosophy by publications in the vernacular (Kannaḍa). There is a daily programme in the Mutt of Rāmāyaṇa Pārāyaṇa, and teaching of Viśiṣṭādvaita philosophy.

The 70th birthday of His Holiness was celebrated at Madras on 17th March, 1957 and a Souvenir was published.

SOCIOLOGY :

Social Sciences Association, (Egmore, Madras-8): Started in 1954 by a small group of anthropologists, sociologists and psychologists. Objects are: promotion of studies and research in basic social sciences, especially Sociology, Social and Cultural Anthropo-

logy and Social Psychology, conservation of different cultures, amelioration of the conditions of backward peoples; interested in the social problems of India, and Asian and African countries; with the financial assistance of the Ford Foundation arranged an All-India Conference of sociologists and anthropologists in November 1955 at Madras and its proceedings have been published under the title *Society in India* (Book Centre, Madras-2). Dr. A. Aiyappan, Professor of Anthropology, Utkal University, Bhuvaneśvar, is President of the Association.

UNIVERSITIES

ALIGARH:

The Department of Unani Medicine and Surgery (Muslim University) gives training in indigenous systems of medicine to students and conducts research work in Unani medicine. Principal, Shifaulmulk Hakim Abdul Latif, who is also Director, Department of Research in Unani Medicine, Muslim University Aligarh, Member of Board of Indian Medicine, Uttar Pradesh, Board of Ayurvedic and Unani Systems of Medicine, Delhi State, and Academy of Ayurvedic and Unani systems of Medicine, U.P. Educational activities are lectures in class rooms, practical training in laboratories, hospital and Matab, debates, exhibitions and occasional lectures by experts; the department has published 11 books so far on Unani system of medicine covering a variety of subjects by different scholars; five more works are in progress; a department of research in Unani medicine aided by the Central Government has been started; holdings are a well furnished library and departmental museums.

BARODA:

Mahārājā Sayāji Rao University of Baroda was founded in 1949. A teaching and residential university having also powers of affiliation. The research activities in some of its departments and institutions affiliated to it are: The Gujarati department has a scheme for publishing a series of critical editions of old Gujarāti Texts (Prācīna Gurjar Granthmālā) with a view to collect material for a Dictionary of Gujarāti on historical principles. Four volumes already published. The fifth is in the press.

Critical editions of many other standard old Gujarāti works are being prepared. Later, the department will start preparing a Dictionary of Gujarāti words on historical principles.

The History department has a scheme relating to History of Gujarat under Muslims, from A.D. 1298 to 1750. Important original texts dealing with this period are also to be published. Some of the latter are in the press.

The Department of Sociology has been making Field Studies of (1) the village of Rampur in the Mysore district, (2) of Radhvaṇaj in Kaira district, (3) a coastal town named Mahuva in Saurashtra, (4) the Bhils of Ratanmal in Panchmahal district, Bombay State; (5) Social attitude and Social background of the students of M.S. University, Baroda, (6) the caste of Barots who are professional Genealogists and mythographers of Gujarat, (7) the impact of industrialisation and urbanisation on a village in South Gujarat and (8) Social background of industrial workers in Baroda city.

The Department of Archaeology is working on the reconstruction of Cultural sequence in Western India with special reference to Gujarat by exploration and excavation. Some volumes in their archaeological series have been published and some are under preparation.

The Sanskrit department is engaged in a fresh interpretation and translation of the Ṛg Veda and the work done on some maṇḍala hymns is in the press.

College of Indian music, dance and dramatics: Started as a school of Music in 1886. When the Baroda University was established in 1949, it was made a college of Indian music, Dance and Dramatics in 1953. The aim of the college is training, on a professional level, of students in the arts of Music, Dance and Dramatics. Individual training in the performance and compositional skills in which the student has shown special ability is given by artist-teachers. The educational programme includes studies in all aspects of one selected art, together with an understanding of the other two arts. Courses leading to Diplomas and degrees are conducted in all the three departments. Bharata Nāṭya and Kathakaḷi are taught in the department of Dance quite on traditional lines. The courses in the department of Dramatics are designed to give the student a good background in the literature and history of the drama, the theatre and active training in all phases of practical production.

The research section of this Institute was started in 1955. Its research project includes inquiry into the legends contained in Vedas, Purāṇas, Sūtras etc., and interpretation thereof. Collection of data regarding Centres or Homes of Music before the Muslim period, and the tradition of Dhrupad Dhamar Gayaki. Inquiry into the musical forms as developed in the Muslim period and impact of Muslim musicians on Indian Music. Inquiry into the state of music under the reigns of Akbar, Jahangir, Aurangzeb, Mohmmad Shah, etc. Collection of data on Music under the patronage of Vaiṣṇavite and other sects, in the times before Moghuls and after. Inquiry into the influence of the Muslim patronage of the Mustic of India. Collection of data on the family histories of the main gharanas which are to-day responsible for the preservation of music. The data thus collected would be finally used in a History of North Indian Music. As a preliminary to the project, a subject index catalogue is being prepared. Data on the family histories of gharanas in Agra, Kirana, Gwalior and Atroli have been gathered.

A bibliography of the published and unpublished works on the various aspects of Music is being prepared. The activities of this section are coordinated with those of the Oriental Institute of the M.S. University of Baroda, which has a large collection of manuscripts on Music, Dance and Dramatics.

Sanskrit Mahāvidyālaya (Baroda): This is affiliated to Baroda University. It keeps alive the highest ideals of Sanskrit scholarship on traditional lines in Nyāya and Vaiśeṣika, Sāṅkhya, Yoga and Vedānta, Pūrva Mīmamsā, Vyākaraṇa, Dharma śāstra, Jyotiṣa śāstra, Sāhitya, Yajurveda and Ṛg Veda Yāgñikis, and Purāṇas. The courses are carefully graduated leading up to the University degrees of "Śāstri" and "Ācārya". The course also includes instruction in the Western methods of scholarship and research. English up to the S. S. L. C. standard is a compulsory subject in the "Viśārad" examination course. Lectures on modern and ancient subjects are arranged every month in Sanskrit and Gujarati for the public. Instruction is free with lodgings. The institution is recognised by the University of Baroda for post-graduate teaching in Alaṅkāra, Vyākaraṇa, Jyotiṣa and Dharmaśāstra in M.A.

Oriental Institute: Started in 1927 by the Government of Baroda by separating the Sanskrit section of the Cultural Library and organizing it as a unit by itself. In 1931, the Translation

Branch attached to the office of the Education Department was transferred to the Oriental Institute. When the Mahārāja Sayājirao University of Baroda came up in 1949, the Oriental Institute passed under its control.

The principal objects are to provide a well-equipped library of oriental books and manuscripts to the advanced students, to preserve valuable manuscript treasures from destruction, to publish original works of Sanskrit and allied literature to publish through the Translation Branch popular books on all branches of useful knowledge.

The Management of the Oriental Institute is vested in the Director who is responsible to the Mahārāja Sayājirao university of Baroda. The Director is assisted by his staff in the editorial, manuscript, printing and translation branches.

The Institute publishes the well-known *Gaekwad's Oriental Series,* the first volume in which appeared in 1916. Critical editions of unpublished Sanskrit, and Apabhramśa works in addition to others relating to Indology on a wide variety of subjects are printed in the series in Sanskrit and English. 125 works have so far appeared, besides some more in other series. There are (July 1957) 5 volumes in the press and another 24 under preparation. The Institute also publishes *The Journal of the Oriental Institute,* a quarterly devoted to Indology, textual and cultural problems of the Rāmāyaṇa, Rāmāyaṇa bibliography, notices of manuscripts and rare works forming the *Mahārāja Sayājirao University Oriental Series.* Five volumes have already appeared. The Translation Branch of the Institute has so far published in seven series more than 500 volumes on a variety of topics.

The Institute has one of the first class manuscript libraries in India. Now the total number of manuscripts is about 1,500 (besides about 18,000 printed books) comprising a variety of subjects in Sanskrit Prākṛt, Apabhramśa and other languages. Two volumes of The Descriptive Catalogue of the Manuscripts have been published. Two other catalogues of Manuscripts at Jaisalmer and Pattan, the result of a search for manuscripts in the Bhandārs of Jaisalmer and Pattan by order of the late Mahārāja Sayājirao III have also been published.

There is a small art collection in the Institute which includes a unique manuscript of *Bhagavad Gītā* illustrated with 70 pic-

tures of later Rajputana art, some Rāga and Rāgiṇī pictures depicting scenes from the Bhāgavata and another series of pictures illustrating the text of Śankarācārya's *Śaundarya Laharī.* Besides there are exhibits of various materials on which manuscripts used to be written and works notable for their rarity or the beauty of their illumination besides a few copper-plate inscriptions.

Among the holdings of the Institute are micro-films of the palm-leaf *Rāmāyaṇam* in Nepalese script, the oldest manuscript in the world (A.D. 1020) and another paper manuscript (A.D. 1675) in the same script, the originals of which are available in the Bir Library, Kathmandu (Nepal).

Rāmāyaṇa Department: Started in 1951. Its aim is to bring out a critical edition of Vālmīki's *Rāmāyaṇa,* (on the lines of the critical edition of the Mahābhārata published by the Bhandarkar Oriental Research Institute, Poona) based upon a collection of about 2,500 Rāmāyaṇa manuscripts or their copies obtained from all over the world. The work is expected to be completed in six to eight years. The Bālakāṇḍa is now in print. Allied to this main project are (1) the preparation of an exhaustive Rāmāyaṇa bibliography which is now ready for publication, (2) an index of Quarter verses of Rāmāyaṇa, (3) Concordance of Rāmāyaṇa verses quoted in literature, (4) a word index of the Rāmāyaṇa, (5) a volume on the Rāmāyaṇa in sculptures and (6) an index of names in the Rāmāyaṇa.

Gujarati Department was attached to the Oriental Institute in 1950 and its work is conduct of research in the regional history of Gujarat. A four volume scheme on the Cultural Chronology of Gujrat from the earliest period to 1947 has been planned, and the first volume in the series is under preparation.

Post-graduate teaching to students in Oriental subjects is also an activity of the Institute.

BRINDAVAN (U.P.):

The Vaiṣṇava Theological University, was inaugurated in 1949. The objects are to establish an indigenous residential University on the lines of the Universities of Taxila and Nālandā as a real seat of learning and culture, where advanced scholars and earnest seekers of knowledge may congregate from spiritual India and foreign countries, to study, understand, assimilate Indian Philo-

sophy and Indian Spiritual Culture of the Ṛṣis and Ācāryas of ancient times, to uphold the purity and quality of Indian Philosophy and to prepare the scholar students of the Institute as culturo-spiritual ambassadors to foreign capitals. It admits scholars who have passed Master's Degree examination from any recognised University to carry on researches for two academic years in any aspect of Indian Philosophy and Culture, and on approval of their theses, the Degrees of Doctor of Philosophy (Darśanācārya), Doctor of Literature (Para-Vidyācārya), Doctor of Theology (Dharma-tatvācārya) and Doctor of Divinity (Tattva-Jñānācārya) are conferred on such research students according to deserts. The Institute proposes to have the Buddha Chair, the Jaina Chair, the Śaṅkara Chair, the Rāmānuja Chair, the Madhva Chair, the Caitanya Chair, the Vallabha Chair, the Nimbārka Chair, the Śankardeva Chair, the Sikh Chair, and the Mahatmā Gandhi Chair, and two years' courses in the post-graduate classes devoted to a comparative study of the different systems of Indian Philosophy with M.A. degrees in Divinity, Theology, Philosophy, Culture, Sanskrit, Literature, Education and Indology and Degree courses in four years.

The registered constitution of the Institute provides for a Syndicate, Senate, and Academic Board of top ranking educationists.

Three convocations of the Institute have been held. Some foreign scholars have availed themselves of the facilities to stay and do reesarch at the Institute. The Government of Uttar Pradesh and Assam have recognised the Institute and are giving grants-in-aid, besides, the Andhra State and the Board of Trustees of Tirupati, Tirumalai Devasthānams. The Institute has published 12 books on Vedas, Upaniṣads, Gītā, Caitanya and Religion, mostly giving an interpretation according to Caitanya Philosophy. Studies on *Nyāya Sudhā,* an exposition of Madhva's *Anuvyākhyāna* by Jayatīrtha in about 700 pp. by Dr. R. Nāgarāja Śarmā is under print. Theses prepared by research scholars, on *The Mysteries of Spiritual Psychology, The Importance of Minor Upaniṣads, A Scientific Interpretation of Yoga Darśana* are kept ready for publication. Works on Interpretation of the Vedāntasūtra according to Rāmānuja and Vallabha, Rāmānuja and the Upaniṣads, Concept of Bhakti in Gauḍīya Vaiṣṇavism and Philosophy of Guru Nanaka by research scholars are in progress. The Institute runs a quarterly

entitled *Indian Philosophy and Culture.* Besides, regular lectures, weekly seminars are held.

It has a library of over 7,000 volumes of rare books on Vaiṣṇavism and other religions and philosophy.

The Institute is negotiating with the Union Government for recognition as a University. It is in touch with various educational institutions in India, Europe and United States of America.

GAUHATI (ASSAM):

The Department of Tribal Culture and Folklore Research Gauhati University has published under the title 'Assamiyā Lokgit', a collection of Assamese folk songs; the philosophical and aphoristic teachings of the Muslim seer Azan Fakir compiled and translated from Urdu into Assamese, the tribal folk songs of Boros translated into Assamese and English under print; their folktales are being translated into English. The legends and traditions of Garos compiled in two volumes ready for publication in English. Is collecting information and studying the folklore of the Manipuris, folklore of the Lushai and the Khasi tribes and Fairs and Festivals of Assam.

POONA:

The Deccan College Post-Graduate and Research Institute (Poona-6.). Started in 1939 Director: Dr. H. D. Sankalia. Affiliated to the Poona University. Managed and financed by the Government of Bombay. Has Departments of History, Archaeology, Sociology, Anthropology, Sanskrit and Linguistics. The activities of the Institute comprise lectures, seminars and field work in Archaeology, Sociology, Anthropology and Linguistics. The holdings of the institution include an Archaeological museum (collection of stone age tools and pottery from S.Africa, Europe, Iraq and Palestine); Photographs and coloured transparencies of objects excavated and a Manuscripts collection. Has published books and papers dealing with different aspects of Archaeology and Indian culture such as Pre-history, Proto-history, Epigraphy, Numismatics, Iconography, Art and Indian culture in general.

To mention a few of cultural interest: *The University of Nālandā* (1934), *Stone Age cultures of Bellary, Cultural History in the Vāyu Purāṇa*, and *History of Jaina Monachism.* There are others like *The Cult of Viṭhobā of Pandharpur* which though completed have not been published. Among works in progress bear-

ing on culture are: Later Stone Age cultures of the Deccan, Stone Age cultures of Central India and Saints of Mahārāṣṭra with special reference to Śrī Upāsani Bābā. Has organised so far five archaeological expeditions under the leadership of Dr. H. D. Sankalia, Director and Professor of Proto-Indian and Ancient Indian History, and established exchange relations with universities and important bodies in Great Britain, Europe, Asia and America. Has undertaken the preparation of a Dictionary of Sanskrit on historical principles, and the Scientific study of modern Indian languages.

RAJAPUTANA:

The Department of Philosophy, University of Rajaputana, (Jodhpur, Rajasthan), has published and prepared for publication works on Indian philosophy and cultural problems; P. T. Raju, University Professor, author of many books and articles; to mention a few, *Thought and Reality,* 1937, George Allen and Unwin, London; *India's Culture and her problems,* 1952, University of Rajaputana; *East and West* in Philosophy, 1955, University of Rajaputana; *Telugu Literature,* 1954, The International Book House, Bombay; *Idealistic Thought of India,* 1953, George Allen and Unwin, London. Was Tata Visiting Professor of Philosophy, The Asia Institute, New York, 1949; Visiting Professor of Philosophy, University of California, Berkeley, 1950; Visiting Professor of Philosophy, University of Illinois, Urbana, 1952-53; Section President of the Indian Phlosophical Congress and the All-India Oriental Conference.

Dr. V. H. Date, University Lecturer in Philosophy has published *The Yoga of the Saints,* 1944, Popular Book Depot, Bombay; *Vedānta Explained,* Vol. I, 1954, Booksellers' Publishing Co., Bombay; a number of theses prepared and in progress in the Department on Indian Philosophy.

VARANASI :

Vārāṇasī Sanskrit University (Banaras, India): The Sanskrit College of Banaras founded in 1791 to impart education according to Manu, the Indian Lawgiver and headed by a succession of great principals and noted foreign scholars like Pandit Kashinath Tarkalankar (the first Principal), J. Muir, Dr. J. R. Valentine, Dr. T. R. Griffith, Professor A. E. Guff, P. D. Mitra, Pandit Vithal Sastri, Dr. Thibaut, Dr. Arthur Venis, Dr. Ganganath Jha was inaugurated as a Sanskrit University in 1958. First Vice-Chancel-

lor, Mr. A. N. Jha, son of Dr. Ganganath Jha; objects are to restore study and research in Sanskrit.

YOGA:

Shanti Ānanda Yoga Mandir, (Anup Yati Ashram, Gandhi Marg, Vrindavan, (U.P., India): Founder Yogiraj Shantinanda Maharaj; also President. Centres also at Bombay (Gandhi Nagar, Powai, Bombay-40) and Delhi (56, Darya Ganj, Delhi-6); object to train aspirants in Yoga-Samadhi.

INDOCHINA

CULTURE:

Hoi Viet-Nam Nghien-Cuu Lien-Lac Van-Hoa A-Chau (Tru So: 201, duang Le-van-Duyet—Saigon 637, Viet-Nam): Established recently. President, Nguyen-dang-Thuc. A Vietnamese Association for Asian Cultural relations to promote friendly relations between the Vietnamese and Asian and other peoples of the world on cultural basis.

National Institute of Historical Research (7, Nguyen-Binh-Khiem, Saigon, Viet-Nam): Director Dr. Troung-Buu-Lam; field of interest History, Ethnography, Fine Arts, Religion, Sociology and Literature; work in progress translation in Vietnamese of the ancient Vietnamese historical sources written in Chinese.

UNIVERSITIES:

University of Hue (3, Le Loi Street, Hue, Viet-Nam): Father Cao-Van-Luan Rector; provides courses in Law, Letters, Sciences, Education, Fine Arts, Medicine; weekly lectures by the University Professors or others, foreigners and natives, attended by about 500 persons; publishes *Dai-Hoc,* a monthly magazine from February 1958 to foster Vietnamese civilization; is setting up a Library and preparing a film on University activities.

University of Saigon (P. O. Box 341, Saigon, Viet-Nam): Nguyên Van Binh of the Faculty of Letters, Instructor in Chinese and Vietnamese, is doing research on the origin of Vietnamese writing; in addition to teaching has published on Lê Thai Tô, Dông Thiên Vuong, Nguyên Quang Trung Khoa Nhi Tân Gian; is working on a series of text-books to teach Chinese characters in Vietnamese High Schools; also a course on Nhi Do Mai.

JAPAN

CULTURE:

Japan-India Society (Tokyo, Japan): Inaugurated on 26-1-1958 with the object of undertaking a number of cultural projects such as meetings, exhibitions, recorded Indian music concerts, translations of Indian works into Japanese and vice versa; best Japanese students in Sanskrit and Hindi to be awarded by the Government of India prizes for a month's trip to India. Dr. Hajime Nekamura, Professor of Indian Philosophy in Tokyo University and an Indologist, President of the Society.

PAKISTAN

The National College of Arts (Lahore, Pakistan):

Formerly The Mayo School of Arts. Principal, Prof. M. R. Sponenburgh. There are three Faculties, viz., Fine Art, Industrial Design and Architecture. The Principal's activities include research and publication in Sculpture, Egyptology, Art Criticism and Museology. Publications put out at the University of Cairo, L'Institut d'Egypte, The University of Oregon, U.S.A., The University of Chicago, U.S.A. A History of Egyptian Sculpture now under review at the University of Chicago Press. Holds a small but good library.

PERSIA

CULTURE:

Administration des Musées et des Traditions Populaires Administration of Museums and Popular Traditions, Palais Abyam, Place Ark, Tehran):

Interested in Historical Museums and folklore of Iran; has published *Iranian Review of Anthropology,* pub. by the Administration of Fine Arts at Teheran in Persian and in part in English; contains a bibliography of all ethnographic publications of Iran; many volumes on Museums and ethnography under preparation.

PHILIPPINES

CULTURE:

Philippine Historical Association (92, Virginia Street, Quezon City, Philippines):

Objects are to promote and propagate historical knowledge and studies, to collect and preserve relics, manuscripts, documents

and the like pertaining to Philippines. President (1958) Professor Nicolas Zafra. Three different categories of members, A Board of Governors and a General Assembly.

UNIVERSITIES:

University of the Philippines, (Diliman, Quezon City, Philippines):

Department of Anthropology offers courses in Anthropology which include General Anthropology, Archaeology of S. E. Asia, Society and Economic life of Philippine Mountain peoples, Philippine Folklore and Folklore of Eastern Asia and Oceania. Manuel E. Arsenio in the Department has published four books and some articles and is working on particular topics all of interest to a study of traditional culture of Philippines. Archaeological and ethonological field work from time to time. The Department holds several specimens of archaeological and ethnological interest, a library of printed books and 150 volumes of manuscript matter on Philippine peoples, history and culture; Mr. Manuel E. Arsenio holds in his own collection unpublished material on ethnic groups, history, languages and literature and culture of Philippines of about 60 volumes, called Pasig Papers.

U.S.A.

ART:

The American Federation of Arts (1083 Fifth Ave., New York-28, N.Y., U.S.A.):

Founded 1909. Director, Harris K. Prior; individual membership, $15; institutional membership, $25; general activities, cover organizing exhibitions of art for circulation both in U.S.A. and abroad, compilation of reference works of American institutions and individuals in the field of art, annual conventions and occasional regional meetings of representatives of museums and other organizations interested in art; activities relating to Asia include among others, exhibitions of Asian art such as collections of Balinese wood sculpture, paintings by Japanese children, Japanese textiles, Chinese porcelains and Chinese Ming and Ching dynasty paintings, and a photographic exhibition of the people of India.

The Art Institute of Chicago (Michigan Ave. at Adams St., Chicago 3, Ill. U.S.A.):

Founded 1882. Director Mr. Daniel Catton Rich. The Oriental Department maintains a representative collection of Asian art. In cooperation with "The Orientals" an informal association of collectors, scholars, and others interested in Asian Art, the Department sponsors a program of activities which includes lectures, films and other special events.

The Brooklyn Museum (Eastern Parkway, Brooklyn 38, N.Y., U.S.A.):

Founded 1897. Director, Mr. Edgar C. Schenck. The Department of Oriental Art (Curator, Mr. George J. Lee) has a Museum which maintains an extensive collection of Asian art and from time to time sponsors exhibits of art from Asian countries. The collection includes porcelains, jades, costumes, sculptures and other objects representative of Asian art; there is a record library of the music of various peoples of the world, which includes substantial Asian material.

International Fine-Arts Council (521, Fifth Avenue, New York 17, N.Y., U.S.A.): Founded in 1952 to honour artists of international reputation in the fields of Painting, Sculpture, Graphic arts and architecture by giving them Gold Medals; there are seven classes of membership; the Eastern Branch of the Council formed recently at Bombay (See Bulletin, 1957, p. 181).

Museum of Fine Arts (Boston 15, Massachusetts, U.S.A.):

A private corporation incorporated in 1870; Director, Perry T. Rathbone. Renowned for its collection of Indian art ranging from the prehistoric period to 19th century; Indus Valley antiquities, Rajput and Mughal paintings, Nepalese and Sinhalse bronzes, illustrated Jain manuscripts, Indian colonial sculpture, textiles and jewellery; seven departments, Egyptian, Classical, Decorative, Arts (European and American), Oriental (Chinese, Japanese, Indian, Persian and Muslim), Paintings, Prints and the Library; there are lectures, trained guides, pamphlets to aid teachers and students, books on the more important collections, story-telling periods for children, extension services for high school classes, and periodicals telling of the activities of the Museum.

ARTS AND CRAFTS:

American Friends Service Committee, Inc. (20 S. 12th St., Philadelphia 7, Pa. U.S.A.):

Founded 1917. Among its varied activities relating to Asia (Foreign Service Secretary, Mr. Louis Schneider) with emphasis on Japan, Korea, India and Pakistan, is work on Community Development programmes in Orissa and Madhya Pradesh; also it has undertaken a programme of marketing and assisting in other ways Indian arts and crafts such as weaving, painting and carving.

CULTURE:

American Friends of Viet Nam, Inc. (Suite 600, 62 W. 45th St., New York 36, N.Y., U.S.A.):

Founded 1955. Executive Secretary, Mr. Gilbert Jonas. Carries on a program of public information and other activities to further American-Vietnamese friendship and American participation in the economic and social development of Viet Nam. The Committee on Educational and Cultural Assistance to Viet Nam (CECAV) supports supplementary educational and cultural facilities in Viet Nam as well as cultural exchange between the United States and Viet Nam.

American Oriental Society (329 Sterling Memorial Library, Yale Station, New Haven, Conn. U.S.A.): Founded 1842. Secretary-Treasurer, Mr. Ferris J. Stephens. Affiliated with American Council of Learned Societies; Membership composed of individual scholars and others interested in research and scholarship in Oriental Studies. Publishes monographs in the *American Oriental Series* and quarterly journal, *Journal of the American Oriental Society,* of scholarly articles and reviews of current literature dealing with Oriental studies; holds annual meetings at which research papers on Oriental languages and literature, art and archaeology and related subjects are presented; maintains a library of 15,000 volumes in Oriental and Western languages; and sponsors other activities to further American scholarship in the fields of Far Eastern, Indic, and Near Eastern studies.

American Philosophical Asociation (c/o W. H. Hay, Bascom Hall, University of Wisconsin, Madison 6, Wis. U.S.A.):

The Committee on International Cultural Cooperation sponsored by the Association (1947) is engaged in the preparation of teaching programs in Oriental philosophy.

Ames Library of South Asia, Inc. (680 Blue Gentian Rd., West Saint Paul 18, Minn. U.S.A.):

Founded 1948. Secretary-Treasurer, Mr. Irving Clark. The Library maintains the most comprehensive single collection on South Asia in the United States. 30,000 volumes on South Asia, chiefly in Western languages; the most extensive section in the Library includes extensive materials on art and archaeology, anthropology and ethnology, religion and caste, economics, government and law.

The Asia Foundation (550 Kearny Street, San Francisco 8, California, U.S.A.):

Founded in 1951. President Robert Blum; there is a Board of Trustees with a Chairman; a non-profit, non-political organization founded by private American citizens and incorporated in the State of California; activities cover the whole of Asia; supports programmes of Asian organizations, mostly non-governmental and educational institutions in such fields as higher education, research, social welfare, cultural-exchange etc.; a part of the Foundation's effort is devoted to work with other American individuals and organizations to achieve a better understanding in the U.S. of the peoples of Asia, their histories, cultures and values; examples of programmes assisted include among others preparation of social and economic research in Indonesia, Pakistan, Ceylon, Korea and Malaya, the holding of Southeast Asia Music Festival at the University of the Philippines, a series of lectures on Burmese culture in U.S. under the auspices of the Association for Asian Studies; publishes *The Asian Student* (weekly).

The Asia Society, Inc. 437, Fifth Ave., New York 16, N. Y.): A non-profit organization to stimulate education in U.S.A. about Asia, particularly concentrating its attention on South and Southeast Asia, to promote mutual understanding of Asia and America. Educational activities cover encouragement of schools and colleges in U.S.A. to increase their

emphasis on Asia studies, stimulating the publication in U.S.A. of more material on the countries of Asia and the sponsorship of lectures and study groups. Membership open to all persons interested in its purpose including nationals of other countries. A group of prominent Americans headed by industrialist-philanthropist John D. Rockefeller III (President of the Society) direct the organization. Mr. Chester Bowles (former U.S. Ambassador to India and Nepal), Arthur H. Dean, attorney, who represented the United States and 16 other nations in peace negotiations in Korea, Mr. Ernest A. Gross, attorney and legal Adviser, Paul C. Sherbert who served with the U. S. Government in Madras for five years (Executive Director) constitute the Board of Trustees.

Carnegie Endowment for International Peace (345 E. 46th Street, New York 17, N.Y., U.S.A.).:

Founded 1910. General activities include among other things maintenance of a library of documents and research materials on international relations, publication of books, pamphlets and other materials on international affairs and activities relating to Asia cover a series of studies of national policies and attitudes toward the United Nations in various countries of the world, annual exhibition of current publications on international affairs including a special section on recent books published in India and cooperation with the UNESCO in its project to promote mutual appreciation of Asian and Western cultural values.

The Centre for International Studies (Massachusetts Institute of Technology, Cambridge 39, Mss. U.S.A.):

Founded in 1951 to apply social science to problems bearing on peace and development of the world community; part of one of the Institute's five academic schools, the School of Humanities and Social Studies; among its programs of research in four general fields the International Communication and the Economic and Political Development Programs are concerned with barriers to international understanding, the forces which affect the rate of economic growth, especially in underdeveloped countries. Under several Projects of research relating to Asia like India Project, Indonesia Project, a number of publications including research papers have issued and many are in progress. Country studies of noneconomic factors in development investigating the social and psychological forces which retard and promote economic growth

in underdeveloped countries have also been made, and working hypotheses evolved about the appearance in traditional societies of the types of persons who initiate technological and economic change. In addition to research the Centre conducts seminars and cooperates with teaching Departments at the Institute.

DRAMA:

King-Coit Children's Theatre and School (New York City, U.S.A.):

Started in 1921 by Edith King and Dorothy Coit. Object to lead rather than teach children to appreciate and portray the classics of different peoples and different times through drama, dance and design; not a professional school preparing children for theatrical career but designed to cultivate the children's imagination and taste and develop their capabilities for self-expression in the three *arts* taught; boys and girls from 3 to 12 years are admitted; the process is to tell the children simple stories, get them to dramatize themselves first in pantomime, then in their words; and finally in the words of the author; some scenes danced and others drawn or painted; taught the history, literature and art of the period relating to the play and taken to museums to give them ideas of gestures, costumes and settings; among plays so prepared and staged is Nala and Damayanti adapted from the Mahābhārata, a King-Coit production that won appreciation.

UNIVERSITIES

University of California (Berkeley 4, California, U.S.A.):

Activities include many projects in different Departments. (1) The Department of Oriental Languages (initiated in 1896; 10 Faculty members) covers studies in Language, Linguistics, Literature, Philosophy and Religion of Asia; occasional publications in East Asiatic Philology. (2) The Institute of East Asiatic Studies (initiated in 1949; Research Staff 31 and Faculty Members 11) conducts studies in cultural history of East Asia and one of the aims of its research projects embracing Languages, Literature, Religion, Philosophy and Art is an appreciation of underlying traditions of East Asia; (3) The East Asia Teacher Training Programme of the Institute (initiated in 1956; Faculty Members 2) provides short summer session courses of study on the history and civilizations of Asia prior to the 20th century; (4) The India Village Studies

Project of the Institute with 2 staff members and necessary assistants carries on "a study of the changing culture and society of the Indian village, based on anthropological materials from a number of regions in India. Special emphasis is being placed on the structure and transmission of the traditional culture of South India and the Kota of South India"; (5) Project Cal-Indo and its counterpart in Indonesia, Indo-Cal are a joint extracurricular student activity devoted to exchange of students and materials between U.S. and Indonesia; publishes *Reports of Cal-Indo Travel Teams;* (6) The Pakistan-India-Ceylon Project is likewise an extracurricular activity of the Associated students of the University of California and includes annual visits of students to colleges and Universities in Pakistan, India and Ceylon; holds weekly seminars on countries of S.Asia and arranges exhibitions of cultural materials from Asia; Publishes *Reports of Travel Teams;* (7) The South Asia Studies Teaching Programme (12 Faculty Members and 2 Language Instructors) covers Anthropology, Art, Economics, Geography, History, Language, Linguistics, Political Science and Sociology relating to Ceylon, India, Nepal and Pakistan; (8) The South East Asia Studies Teaching Programme (14 Faculty Members including 3 Language Instructors) has a geographical coverage of Philippines, Viet Nam, Cambodia, Laos, Thailand, Malaya and Indonesia and courses of study embrace subjects like Anthropology, Art, Economics, Geography, History, Language, Linguistics, Political Science and Sociology; (9) Another project, Study of Mass Media and the opinion-forming process in countries of South East Asia, at the Institute of East Asiatic Studies "involves an investigation of cultural, economic, and social factors which influence the mass media in the countries of Southeast Asia and an examination of the role of these instruments in determining the political behaviour of their respective countries". The General Library and its branch the East Asiatic Library have a comprehensive collection of vast materials on a variety of subjects relating to E.Asia, S.Asia and S.W.Asia.

The University Museum of Anthropology includes 5,271 specimens from Asia and Japan and 2,473 from the Philippines.

SECTION IV (B): SCHOLARS AND ARTISTS

BORNEO

CULTURE:

Tom Harrisson, Harnett (Curator, Sarawak Museum, Kuching Sarawak): Born 1911; Educated at Harrow School, Pembroke College, Cambridge. Zoologist on four successive University Expeditions, 1930-33; lived an year among cannibals of Malekula in Melanesia; developed techniques for study of civilized man; founded Mass-Observation, a pioneer research organization in 1937 and directed it in peace and in war; after service in the army remains in Borneo as Government Ethnologist and Curator of the Sarawak Museum from 1947; has travelled and studied human problems all over S.E.Asia in the past decade and lived with the remotest mountain and jungle peoples; many orders and distinctions. Publications: Many papers in learned journals on general science and books on Sociology, Anthropology; Editor of the *Sarawak Museum Journal;* author of over 1,000 broadcasts; many television appearances; radio critic of the *London Observer*. Participant in the South-East Asian Round Table, a symposium on Traditional Cultures and Technological Progress in S.E. Asia at Bangkok, Jan. 27 to Feb. 2, 1958.

BURMA

PAINTING:

Kyi Ba U: Mural Painter of Burma; born in Kyaikto; now 43; a pioneer in rediscovering Burmese style of painting; was pupil of U Baw Zaw and the famous U Ba Nyan; studied in Paris at École des Beaux Arts for two years; has exhibited in Paris, London and Monte Carlo; at present teaches Art in the Faculty of Education, Rangoon University; very popular in Burma; his murals and oils are rich in colour and imaginative shades.

CEYLON

DANCE:

Gunaya (pronounced Guniya, Ceylon): Greatest living Kandyan dancer; now in his fifties; chief instructor at the National Academy of Dance supported by Ceylonese Government; a simple

villager living in a modest hut, a few miles out of Kandy town; has toured India; visited Germany 30 years ago as part of the Carl Hagenbeck Circus.

Henegamaya (Ceylon): Greatest of Devil dancers; 75 years old; lives in a village two miles from Galle (Ceylon); sons and grandsons assist him in his performances.

LITERATURE:

Wickramasinghe, Martin (Ceylon): Noted Sinhalese writer; Awarded the Don Pedric Literary prize for his novel *Viragaya* as the best Sinhalese work of 1956; author of many books in Sinhalese and English; first writer of significance in Ceylon to break the tradition of didactic novels, saccharine romances and crude melodrama which stood for serious fiction in Sinhalese in the early part of this century; subjects covered include fiction, philosophy and art; *Kali Yugaya, The Jataka Stories and the Russian novel* are his latest publications; much of his later fiction reflects a conecrn with the impact of Western influence on society in Ceylon.

PAINTING:

Jayasuriya, Gamini Anil (Ceylon) : Young painter 13 years old; son of Ceylon's Inspector-General of Police; studied at the Melbourne Art classes in Colombo under the direction of Cora Abraham; drew public attention by his book, *A Trip to Yala* containing drawings of animals at Yala, one of Ceylon's game sanctuaries; exhibited in the Child Art section of the Royal Food and Agricultural Exhibition in Colombo, 1955; has since produced attractive work in clay modelling, pottery decoration, ceramic over-glaze and textile painting which are greatly influenced by Ceylon's handicrafts, particularly those of Kandyan craftsmen; held an Exhibition in Paris, 1958, and another at the Institute of Contemporary Art, London. Unesco made arrangements for the exhibitions and the Asia Foundation has provided funds for the painter to visit Europe and the art schools and galleries there. His canvas and cloth paintings show width of imagination, attention to detail and an effect of completeness rare in children's art. His textile painting, "War and Peace", depicting the life of the Buddhist emperor Asoka and "The Huge Pot" have attracted much attention.

EUROPE

LANGUAGE :

Uray, Dr. Geza (Institute of Linguistics of the Hungarian Academy of Sciences, Szalay utca 10-14. V. Budapest V. Hungary) : Interested in the Tibetan dialects spoken in India and Nepal, Tibeto-Burman comparative linguistics, Indo-Aryan languages (chiefly Buddhist Hybrid Sanskrit), Indian Palaeography and Buddhism in relation to South East Asia in general; has published five papers on Tibetan dialects, and linguistics.

INDIA

ARTS :

Anand, (Dr.) *Mulk Raj*: (25, Cuffe Parade, Colaba, Bombay-5, India): Author, Editor and Publicist. Born Peshawar 1905. Honours Graduate of the University of Punjab and Ph.D. of London University; general interest in traditional philosophy and arts; Editor of *Marg*, a Journal of Arts; member of the Sāhitya Akadami, New Delhi; Laureate of the International Peace prize for promoting understanding among nations. Publications: *Hindu View of Art* (Asia Publishing House, Bombay); Edited *Introduction to Indian Art* (Theosophical Publishing House, Adyar, Madras); *Kāmakalā* (Nagel Publishers, Geneva). Believes that the preservation of old values is difficult in the machine age and advocates a synthesis of tradition with contemporary Western culture.

Nārāyaṇa Menon, Vaḷḷattoḷ (Kerala State, India) : Eminent poet, scholar and artist. Born in a village near Tirur (Kerala State) in 1879; studied Sanskrit early in life and became proficient in Kāvya, Nāṭaka and Alaṅkāra; wrote poetry even during student days; acclaimed 'Mahākavi'. The Governments of Cochin and Travancore honoured him; Poet Laureate for Malayālm; President, Kerala Sāhitya Pariṣad. Awarded 'Padma Vibhūṣan' in 1954 by the President of India; ardent follower of Mahātmā Gandhi; attended the Peace Congress Session in Warsaw; travelled widely in India and abroad; doyen of Kathakali Dance renaissance; initiated the Kerala Kalā Maṇḍalam at Ceruturutti near Shoranur of which he became Director; devoted 26 years of his life for the propagation of Kathakali art; led many troupes to various countries abroad like Malaya, Ceylon, China and Russia; died 13-3-1958.

Randhawa, (Dr.) M.S.: (Vice-President, Indian Council of Agricultural Research and Additional Secretary to the Government of India, Ministry of Food and Agriculture, New Delhi): Versatile author in different languages on many subjects. Born at Ferozepur (Punjab), 1909; M.Sc. of the Punjab University; Fellow, National Academy of Sciences of India, National Institute of Sciences of India, President, Botany Section, Indian Science Congress, 1949; Joined the Indian Covil Service in 1934; Publications: Besides a number of works on Rural Development, scientific studies in Botany and Geology has published books of importance for studies in traditional culture of India viz., *The Art of Achsah Brewster and E. H. Brewster, The Art of Sushil Sarkar, Himalaya — Bireswar Sen, Kangra Valley Paintings, The Art of Damayanti Chowla, Krishna Legend* (all studies in painting in English), four Books in Punjabi on Folk Songs of the Punjab region, three books in Hindi on Folk Songs, and *Kangra* in Punjabi, a study of Kangra valley and its culture.

Sanyal, Bhabesh (B-15, Nizamuddin East, New Delhi, India): Artist. Born Dibrugarh (Assam) 1904. General education up to B.A. standard of the Calcutta University; Six years training at the Government School of Art, Calcutta in painting, sculpture and design; winner of medals and prizes; formerly Vice-Principal, Mayo School of Arts, Lahore; Founder-Director of the Lahore School of Fine Art; freelance professional practice; now Head of the Department of Fine Arts, Government of India Polytechnic, Delhi; member of the Executive Board of the Lalit Kalā Akadami (National Academy of Arts), member National Art Purchase Fund Committee and Advisory Committee on Public Buildings Decoration, New Delhi; holds antiques and old textiles of folk art; author of a number of articles on art subjects and frequent broadcasts on the All India Radio; thinks that revitalization in traditional plastic arts not so discernible now as in Music and Dance.

Sehgal, Amar Nath (India): Sculptor. Born Campbellpore (Attock District, W. Pakistan) 1922; migrated to India in 1947; Science graduate of the Lahore University; some time student of the Mayo School of Art and the Lahore School of Fine Art; Master's degree in Art Education from the New York University; exhibited his work in New York (1950 and 1951), Paris (1952) and in East Africa; organized an open-air exhibition of his work in New Delhi in 1953; completed a survey of folk art activities on behalf of Unesco; winner of award from Lalit Kalā Akadami

(National Academy of Art) New Delhi, first in 1957 and of its Gold Plaque, 1958 for 'Unheard Cries'; very keenly interested in folk arts and art education.

ARTS AND CRAFTS :

Gurucaran Singh, Sardar (Delhi Blue Potteries, Delhi): Ceramic artist; works to create interest in and improve ceramic art in India; experiments exclusively in clay and uses the traditional potter's wheel; traditional potters and young students learn under him; has held some exhibitions of his works notable for their simple forms and quiet colours. (See *Art in Industry,* Vol. VI, No. 1, pp. 2-5).

CULTURE :

Mahalinga Sastri, Y. (161E, Pattamangala Street, Māyūram, Madras State): Scholar in Sanskrit; A Master of Arts and Bachelor of Laws; fields of interest Drama, poetry, literary history and criticism; retired College Lecturer and Principal of an Oriental College; President of the Amarabhāratī Sabhā, Māyūram; author of many books and articles in learned periodicals and reviewer of books; many manuscripts of prose, drama and poetry ready for publication; titles Kavi Sārvabhauma and Kavi Śekhara, (1957) the former by H.H. Śrī Śaṅkarācārya of Kāmakoṭi Pīṭham and the latter by the Sanskrit Academy, Madras.

Raghu Vira, (Dr.) (Director, International Academy of Indian Culture, New Delhi): Born at Rawalpindi 1902. Educated at the Punjab University, Lahore, University of London and Royal University of Utrecht, Holland; M.A., Ph.D., D.Litt. et Phil. Founded the International Academy of Indian Culture in 1934; travelled widely in Asia and Europe and collected vast materials on Asian Arts and literature. Under his editorship a number of publications on Orientalia, Lexicographia concerning critical editions of ancient Indian texts and works from Indonesia, China and Mongolia have been brought out by the Academy. Participant in the South-east Asian Round Table, a symposium on Traditional Cultures and Technological progress in South-East Asia at Bangkok, Jan. 27 to Feb. 2, 1958.

DANCE :

Balasarasvati, T. (Music Academy, Madras-4, S. India): An outstanding Bharatanāṭya exponent. Grand daughter of the famous

Vīṇa Dhanammal and daughter of Jayammal; pupil of Sri Kandappan, a great teacher; excels in Abhinayam particularly Bhāva, executes with perfection the Trikāla Tīrmānas (rythmical phrases of footwork); has a large repertoire of rare collections; her mother and herself are noted for their rendering of *Jāvalis* and *Padams* in the traditional classical style; holds classes and trains pupils at the Music Academy, Madras. Got the Presidential award for Bharatanāṭyam in 1957.

Chandu Panikkar, Karakkadan Thotton (Kerala State): Famous exponent of Kathakali style of dancing. Born in Kerala 1873; training under Guru Easwara Menon; an authority on the Kalladikkadan tradition of Kathakali dancing which lays stress on Bhāva; has a phenomenal repertoire of Kathakali dramas and famous for his portrayals of the characters of Bhīma, Arjuna, Durvāsa, Hanumān, Dakṣa, etc. Rājā of Kozhikode presented him with Vīraśṛṅkhal in 1903; gold medals from the Rājā of Cochin; honoured by the Association of Nambūdris at Taliparambu; has trained a number of pupils in the art; Sangīt Nāṭak Akadami award for Kathakali dancing, 1957-58.

Chokkalingam Pillai (Indian Institute of Fine Arts, Egmore): A Naṭṭuvanār (dance teacher) of the Pandanallur school of Bharata Nāṭya dance art. Expert in the art in its traditional form; served in the Kalākṣetra and the Egmore Art School teaching the art; has trained many distinguished pupils; title 'Nāṭyakalānidhi' conferred in 1958.

Gopinath, C. (Naṭana Niketan, Cathedral Road, Madras-6): Dancer; born Champakulam (Kerala State, India) 1908 and comes of a family of reputed artistes; knows English and Sanskrit; studied Kathakali art for 12 years under distinguished masters and at Kalā Maṇḍalam under Kunju Kurup; joined Rāgiṇī Devi's troupe at Bombay; together gave performances in different parts of the country; has travelled widely; holds titles 'Rājakīya Nartaka' and 'Naṭanakalānidhi'; has published books and articles on Indian dancing; holds that modifications in the presentation as well as in the technique of orthodox form of Kathakali are necessary to suit modern times (See p. 148, Bulletin 1957).

Khokar Mohan (Head of the Department of Dance, University of Baroda, Sursagar, Baroda): Scholar and artist. Born at Quetta (Pakistan) in 1925; Bachelor of Arts of the University of Punjab; had practical training in Bharata Nāṭya, Kathak and Kathakali

dances under many outstanding contemporary masters; conducts research on various aspects of Indian dance; holds rare books on Indian dance in Sanskrit, Tamil and Telugu, a number of Chola bronzes and woodcarvings of dance poses, over 25,000 clippings of articles and notes on Indian dance and over 2000 dance photos taken by himself; has published in various periodicals so far about 100 articles; is working on a book on Indian dance and collaborates with Dr. Mulk Raj Anand, Editor of *Marg* in six special numbers of the Journal on Indian dance; two numbers of the issues, Bharatanāṭya number, 1957 and Kathakali Number, 1957 have been published; pleads for preservation of the dying forms of classical dance art such as Chākiyār Kūttu, Kūḍiyāṭṭam, Pathakam, Mohini Āṭṭam, Kṛṣṇanāṭṭam, Rāmanāṭṭam, Tuḷḷals, Kūcipūḍi, Bhāgavata Mēla, Kuṟavañjis, Yakṣagāna, Chhau and Odissi; and for standard publications on dance art by sound scholars.

Kunchu Kurup (Keraḷa State, India): Noted Kathakali dancer; Born at Ambalapuzha in 1881. Lessons in the art under Kochappi Raman Nair and later under Champakulam Sanku Pillai; stayed for 12 years with scholar musician and patron, Rājā of Mantredathu Manekal and studied scientific aspects of the art; was the first founder-member and musician of the Kerala Kalā Maṇḍalam; awarded Vīraśriṇkhala by H.H. the Mahārājā of Cochin 1930; also honoured by the Prince of Berar and H.H. the Mahārājā of Mysore; has given performances in various centres in India and Burma; Gopināth, Rām Gopāl, Mriṇālini Sarabai well-known contemporary artistes are his disciples; has won the President's award for Kathakali.

Sarabhai, Mrinalini ('Chidambaram', Ahmedabad-13, India): Noted South Indian Dancer; training from early age in Bharata Nāṭyam under expert traditionalists; contact with Rabindranath Tagore at Śāntiniketan; took part in many of his dance dramas introducing her knowledge of Bharata Nāṭyam into them; was partner for some time with dancer Ram Gopal; then started giving her own solo Bharata Nāṭyam recitals with improvements in technique; studied Javanese dancing with Prince Tedjoekoesoemo; went to New York and took six month's course in acting and stage techniques at the American Academy of Dramatic Art; also learnt Kathakali from Kunju Kurup; formed her famous group 'Darpaṇa' in 1945, consisting of dancers trained in the classical forms of Bharata Nāṭyam and Kathakali and created new patterns of dance dramas based on tradition;; composer of dance dramas, *Manuṣya*,

Matsya Kanyā, Maya and the Disciple, the Rāmāyaṇa, Gīta Govinda; also author of a play dealing with the Indian struggle for freedom and a novel in English of a dancer's life in South India; runs a school of dance and music at Ahmedabad; first Asian recipient of diploma and medal from the French Archives Internationales de la Danse; title 'Nāṭya Kalā Śikhāmaṇi' conferred on her at Madras; has travelled to most countries of the world. "Mrinalini Sarabhai" says Arnold Haskell "is not only an original choreographer but a pioneer of this type of choreography".

DRAMA:

Bāl Gandharva : Famous actor; entered the stage in 1905 and dominated the Marāthi stage for over 30 years; specially known for his emotional and expressive acting in feminine roles; an accomplished singer who has been working for the progress and development of the stage; got Sangeet Natak Akadami award in 1955.

Velu Nair, P. S. (Kumbakonam, India): Noted actor of South Indian Tamil stage; born 1884 in a village near Palghat, (S. India) of Malayali family (d. 1958); began as a playback singer and gained recognition by 1912; had his own dramatic company from 1917 till 1922, when it broke up as he could not adjust himself to new trends in the Tamil stage; a freelance thereafter in "Special Dramas"; the Mahārājas of Travancore and Mysore were admirers of his team; the best among his special dramas was 'Śākuntala'. Velu Nair served the S. Indian stage at a time of decadence and before it was rescued by neo-modernists like T.K.S. Brothers.

Warerkar, Vithal Bhargavram: (Ratnagiri District, India): Distinguished author and playwright. Born in Chiplun, 1883; popularly known as Mama Warerkar; wrote his first play 'Kunjavihāri' in 1908; directs his own plays and a pioneer in modernizing the Marathi stage technique; a prolific writer, has published 47 plays, 29 novels, 5 volumes of short stories, 5 volumes of essays and lectures covering social, political and cultural problems besides numerous translations of eminent authors; has also been Journalist and Film Director; founder member and President of many dramatic and literary organizations; member of the General Council of Sāhitya and Sangīt Nāṭak Akadamis; nominated to the Rājya Sabha, 1956.

MUSIC:

Balasubramaniam, G. N. (13, 4th Main Road, Gandhinagar, Adyar, Madras-20, S. India): Musician; born Gudalur (Tanjore Dt., Madras State 1910; M.A. of the Madras University in Literature, 1931; training in traditional music from his father and professional South Indian musicians; gives performances; Producer of Carnatic music in the All India Radio since 1935; Court Musician to the royal house of Travancore from 1941 to 1954; acted in five Tamil Talkies; holds a good library of books on South Indian music; composer of about 150 songs in Sanskrit, Telugu and Tamil; mostly included in "*Gānabhāskaramaṇimālai*"; has many disciples; a neo-classicist in Carnatic music; thinks there has been a horizontal rather than vertical growth in classical South Indian music in the past five decades.

Chowdiah, T. (Ayyanar College of Music, Bangalore): Noted South Indian violinist; born in Trimakuta Kshetra in Mysore State, 1st January, 1895; early education in a Kannada school; pupil from 1910 to 1928 of the late Gānaviśārada Biḍāram Kṛṣṇappa under whom he learnt traditional Carnatic music; has trained a number of violinists in the traditional style; established the Ayyanar Kalā Śālā at Mysore and the Ayyanar Kalā College, Bangalore; Principal of both institutions; recipient of title 'Sangita Ratna' from H. H. the Mahārāja of Mysore, 1941; Presidential award for Carnatic Instrumental music, 1957; President of the Music Academy, Madras, 1957; Member of the Legislative Council, Mysore, since 1952 and of the Advisory Committee of the All-India Radio and of the South Indian Panel for Music Audition, A. I. R. Well known for his special verve and virtuosity in handling the violin.

Danielou, Alain (Institut Française d'Indologie, 12, St. Louis Street, Pondicherry, S. India) : Musicologist and Professor at the Institute Française d'Indologie, Pondicherry. Fields of interest, traditional, classical and popular Indian music, Sanskrit literature on music, Hindu religion and philosophy. Publications: *Introduction to the Study of Musical Scales*, Royal India Society, London, 1943; *Northern Indian Music*, 2 vols., London, Halcyon Press, 1949-54; *Yoga, Method of reintegration*, London, Christopher Johnson, 1949; *Catalogue of classical and traditional Indian Music*, Unesco, 1952, *Religious Music of India*, Folkways, New York, 1953; *Folk Music of India*, Columbia, New York, 1954; *Anthology of Classical Indian Music*, Unesco,

1956; *The Music of Cambodia,* Paris, 1957; *The Music of Laos,* Paris, 1957; *The Music of Cambodia and Laos,* Institut Française d'Indologie, 1957. In the press: Hindu Polytheism, Music in the Purāṇas, Tableau comparatif des Intervalles Musicaux; holdings of the Institut: most of the unpublished Sanskrit manuscripts on musical theory.

Dēśigar, M. M. Daṇḍapāṇi, (Professor's Quarters, Annamalai *University,*. Annamalainagar, S. India): Musician. Born Tiruceēn-gāṭṭānguḍi, Tanjore District, 1908. General education in Tamil and some Saskrit; traditional training in Carnatic music under Vid-vān Saṭṭayappa Pillai, Sangīta Kalānidhi Rājamāṇikam Piḷ-ḷai and devotional songs such as Tēvāram, Tiruvāśagam and Tiruppugaḻ under Māṇikka Dēśigar; recipient of public honours, titles and medals; has done research in Tēvāram Paṇs; now Professor of Music, Annamalai University, Member of the Syndicate of the University; gives performances and recitals on the All-India Radio, Madras; holds books, manu-scripts, tape records, film-strips and curios of traditional arts; pub-lications: a book containing his music compositions and of others published by the Annamalai University; contributor of articles on music.

Mani Iyer, Palghat, T. S. (Main Street, Tanjore, S. India): A well known Mṛdangam (percussion instrument) player; son of a noted musician T. R. Sesha Bhāgavatar; general education upto 1st Form; learnt the traditional art from his father, Mṛdaṇga Vidvān Subbier, L. S. Visvanatha Iyer and from Tanjore Vaidya-natha Iyer; Travancore Palace āsthāna vidwān, 1940; noted for accuracy of *laya* and sweetness touch; received the Presidential award in 1956.

Rajamanickam Pillai (*Kumbakonam,* S. India): A noted instrumentalist (violin): Comes from the musical lineage of Tiru-kōḍikaval Krishna Iyer being his pupil's pupil; has a long record as very able soloist and accompanist; noted for his delectable Madhya Kāla svara rendering.

Ramanuja Iyengar, Ariyakuḍi (Tukkampalayam Street, Kum-bakonam, S. India) : One of the foremost exponents of traditional Carnatic music to-day. Born at Ariyakuḍi, 1890; general education in a Tamil school at Devacottah and knowledge of Sanskrit; training in the traditional art (vocal music) under Malayappa Iyer, Namak-kal Narasimha Iyengar, and 'Pūcci' Srinivasa Iyengar, Samsthāna

Vidvān of Rāmanāthapuram; titles: Sangīta Ratnākaran, 1932, Sangīta Kalānidhi, 1938; Presided over the Music Academy Conference, Madras, 1938, Mysore Durbar Āsthāna Vidvān, 1944; won the Presidential award, 1952; Padmabhūṣaṇ title from President of India, 1958; his style marked by aesthetic and gripping Madhyamakāla improvizations.

Ratanjankar, S. N. (Vice-Chancellor, Indira University of Music, Khairagarh Raj, Madhya Pradesh, India):

A great authority on Hindustani classical music. Born in Bombay, 1899; training in the traditional art under Pandit Krishnambat of Karwar, Pandit Anant Manohar Joshi, Pandit V. N. Bhatkande, Aftab-e-Mousiqui Ustad Faiyaz Khan; Scholarship from Baroda State for studying music, 1917; Graduated from Wilson College, Bombay, 1925; Professor and later Principal of Marris College of Music, Lucknow; Examiner in various Universities; a composer, his Khyals and Taranas being very popular. Publications: *Sangīt Śikṣā* in 3 parts; *Abhinava Gīta Mañjari;* besides his erudition his technique and musicianship are strictly pure and traditional, and combine sweetness, dignity and creativeness.

Ravi Shankar (India) : Noted Sitar player. Born 1920; his father Dr. (Pandit) Shyam Shankar was former Chief Minister of Jhalawar State in Rājasthān and an ardent lover of music, dance and literature; first appeared on the stage in his brother's troupe in his ninth year; rigorous seven years' grooming at the feet of his guru, Ustad Allaudin Khan, a great musician; has visited U.S.A. five times and travelled extensively there; believes that Indian music is likely to influence Western music more and more in the years to come; returned to India after a successful 10½ month-tour in America and Europe in 1957.

Sambasiva Iyer, Karaikudi (Principal, Kalakshetra, Adyar, Madras-20, India) : Well known South Indian Vīṇā Instrumentalist; born Tirugokarnam, Trichinopoly District, 1888; general education by private study; scrupulous traditional training in Vīṇā in Gurukula style under his father; gave public performances and trained pupils in the art; recipient of honours from Mahārājas of Mysore, and Travancore; Presidential Award, 1952; President, Music Academy, Madras, 1952; his brother, the late Subbarama Iyer (d. 1936) was an equally distinguished Vīṇa instrumentalist; holds that traditional music by its exacting standards requires devoted pupil-teacher relationship and the dedication to the art is not possible in so-called public schools of music. Died 6-8-1958.

Saraswati Bai, C. (156, Big Street, Triplicane, Madras-5, India) : A Harikathā Performer (a traditional art of Purāṇic story telling). Born at Gooty, Andhra Pradesh, 1894; general education in Sanskrit under Pandit T. Kṛṣṇācār; training in traditional Hindustani music under Ustad Yakub Ali Khan; in Carnatic music and Harikathā art under T. Kṛṣṇācār; gives performances to the public and on the All-India Radio; many distinctions awarded. Pleads for the revival of traditional Harikathā art.

Srinivasa Iyer, R., Semmangudi (c/o All-India Radio, Madras, S. India) : Vocal musician; born Semmangudi (Tanjore Dt.), 1908; hails from a family of musicians; nephew of the famous violinist Tirukōḍikāval Kṛṣṇa Iyer; early training in music under eminent artists; professional musician from 18th year Āsthāna Vidvān of Travancore, 1940; Principal of the Śrī Svāti Tirunāḷ Music Academy, Trivandrum, 1943-1956; title "Rajyasevānirata" from the Mahārāja of Travancore, 1945; President, Music Academy, Madras, 1947; Saṅgīta Kalānidhi title conferred by the Academy; Presidential Award for Carnatic vocal music, 1953; now Chief Producer of Carnatic Music, All-India Radio, Madras; has edited the compositions of Śrī Svāti Tirunāḷ, the Mahārāja of Travancore, and revived interest in those compositions.

Subbarao, B., (Retired Deputy Director of Agriculture, North Ambazeri Road, Dharampeth Extension, Nagpur, Bombay State):

Scholar in music. Born in Mysore city 1894; general education Intermediate in Science, Madras University and Hons. degree holder in agriculture of Nagpur University; training in Carnatic vocal music under Vīṇā Vidvān Viśvanātha Śāstry, disciple of the famous Mahāvaidyanātha Iyer; learnt Hindustani music from Prof. Wamanrao Joshi of Amraoti; close association for over thirty years with leading musicians; is not a professional; plays on the violin, Vicitra Vīṇā and teaches free vocal and instrumental music, Carnatic and Hindustāni; has given talks on the All-India Radio, Nagpur on Carnatic and Hindustani music; also composer of Gītams, Varṇams and Kṛtis; was on the Board of Studies, University of Nagpur; is a member of the Central Advisory Board of Music of All-India Radio, New Delhi. Publications: *Rāga Nīdhi,* a comparative study of nearly 750 *rāgas* of North and South; Vol. I, published; other volumes held up for want of funds; articles to various periodicals; holds that musicians should know Carnatic, Hindus-

tani and Western music and pleads for greater attention to the art of Harikathākālakṣepam.

Subramania Pillai, Palni (4, Boag Road, Madras-17, S. India): Distinguished son of an illustrious *laya* Vidvān, the late Palni Muthiah Pillai. One of the top-ranking Mṛdangam players noted for his style and manipulations in *laya* in the wake of the Pudukottai style well known for its mellow and soft touches and elaborate and complex *laya* patterns.

Thakur Pandit Omkarnath, (Banaras Hindu University, Varanasi-5, India) : Well-known vocalist. Born at Jhajgram, Bombay State, 1897; general educational attainments; knowledge of Sanskrit, Hindi, English, Gujerati and Marathi; training in traditional music under the late Pt. Vishnu Digambar Paluskar, for twelve years, professional musician; also teaches music and publishes works on the theory and practice of Indian music; recipient of many distinctions from public institutions and Mahārājas; awarded 'Padmaśrī' by the President of the Indian Union; has published five books on music and some articles; holds that traditional music needs modification with the aid of accessories like notation, tape and disc recordings but important to retain direct teacher-pupil relationship.

Vaidyanātha Bhāgavatar, Cembai, (Kerala State, India) : Musician. Born at Cembai village in Palghat 1896 (Kerala State): belongs to a musical family with a tradition of 500 years; great-grandson of Tāna Subbier; learnt music from his father Ananta Bhāgavatar; a top-ranking vocalist of the traditional style, acclaimed as a great singer of this generation; title: Gāyanagandharva, 1940 and Sangīta Kalānidhi from the Music Academy, Madras, 1951; patronized by royal families; gifted with a rich ringing and melodious voice, is a master of rhythm and renders intricate *pallavis* with great ease; Sangīta Nāṭaka Akadami Award in 1958.

Vāsudevācārya, Mysore, (Kalākṣetra, Adyar, Madras-20, (India) ; A noted traditional musician; born Mysore 1865; studied Vyākaraṇa and Sāhitya in the Mahāraja's Sanskrit Pāthaśālā, Mysore; belongs to the Śiṣya parampara of Saint Tyāgarāja; initial training in vocal music under Subbarāyaru and Vīnā Padmanābhayya of Mysore; later under Patnam Subramanya Iyer; till recently chief musician of Mysore Palace; now Vice-President, Kalākṣetra,

Adyar (Madras); music composer of dance-drama of Rāmāyaṇa designed by Smt. Rukminī Devi, President of Kalākṣetra; trains students in music; titles: 'Sangīta Śāstra Viśārada' and 'Sangīta Śāstra Ratna' from Mysore Palace, 'Sangīta Kalānidhi' from Music Academy, Madras, and its President, 1935; Presidential award for Carnatic vocal music, 1954. Publications: *Vāsudeva Kīrtana Mañjarī*, Parts I and II (original compositions), *Nā Kaṇḍa Kalāvidaru* (Reminiscences of Carnatic musicians), *Songs of Mysore Sadasivarao, Navaratna Rāgamālikā.* Holds that the heritage of the art could be preserved only by the Gurukula system. Knowledge of music though increasing tends to deteriorate in standard; language controversies should not enter the field of music; against "an elaborate and complicated system of notation".

Venkatarama Iyer, Mudikondan, C. (The Music Academy, 115-E, Mowbray's Road, Royapettah, Madras-14, S. India): A leading Carnatic vocalist; born Mudikondan, Tanjore District), 1897; general education up to matriculation; training in the traditional style in vocal music; knows a little of playing on the violin and kanjira (percussion musical instrument); also interested in Astrology and Āyurveda; has given a number of performances; now Vice-Principal and Professor of Vocal Music, Teachers' College of Music, Madras; presided over the Music Conference of the Music Academy, Madras, 1949; recipient of titles and honours; Sangīta Kalānidhi of the Music Academy; Member, Board of Studies in Music, Madras University and also Examiner; contributor of articles on music and talks on the All-India Radio; edited the music portion of *Mahābhārata Cūḍamaṇi* (Sangīta Rāga Meḷa Lakṣaṇam) published in the Madras Government Oriental Series, 1955; as staunch traditionalist, holds that traditional music has deteriorated in the past 3 to 4 decades.

Venkataswami Naidu (*Dr.*), *Dwāram,* ('Dwāram House', Madras-5, S. India): A veteran South Indian violinist; born in Bangalore Cantonment, Novr. 1893; high school education at Mrs. A. V. N. College, Visakhapatnam; but drawn to violin learning and showed early proficiency in it; appointed Professor of Violin in the Mahārāja's Music College, Vizianagaram, 1919; became Principal in 1936; recipient of several gold medals and honours from princely patrons of music and the public; President of the Madras Music Academy, 1941; the Andhra University conferred an Honorary Doctorate (Kalā Pūrṇa), 1950; got the President's award for distinction in Carnatic

Instrumental Music, 1953; member of the Boards of Studies and Board of Examiners in Music at the Madras and Andhra Universities for several years; President of the Andhra Pradesh Sangeet Nātaka Akadami, Hyderabad; Padma Śrī title from Government of India in 1957.

Virusamy Pillai, P. S. (Nādaswara Vidvān, Tiruvidamarudur, Tanjore Dt., Madras State, India) : Noted Nādasvara player (piper); born Perambur (Tanjore Dt., Madras State); 57 years; general education in Tamil; training in Nādasvaram for 10 years under eminent artistes; Vidvān of Tiruvāduturai and Dharmapuram Ādhīnams, and Trivandrum Palace; recipient of public honours; delivered talks on the All-India Radio; now Honorary Principal of Nādasvaram School, Swamimalai (Tanjore Dt.) started by the Hindu Religious Endowments Board, Madras; holds that the traditional art suffers by changes to suit modern tastes.

PAINTING :

Dave, Shantilal Somnath, (India) : Diploma holder in painting from the M. S. University, Baroda; exhibited at the National Exhibition of Art, 1956; Lalit Kalā Akadami's awards since then; award in 1958 for 'The River Bank'; Founder-member and Joint Secretary of the Baroda Group of Artists; his works seen in several All-India Exhibitions and in Switzerland and Italy.

De, Biren, (India) : Portrait painter. Born 1926; former student of the Government College of Arts and Crafts, Calcutta; regular exhibitor in the major Art Exhibitions at Delhi; his paintings shown in various collections abroad; first prize winner for portrait painting in the annual All-India Fine Arts and Crafts Society Exhibition, 1950; exhibitor at the Salon de Mai in 1951; held five one-man shows in Delhi; winner of the Lalit Kalā Akadami award for 'The Apparition', 1958; now teacher in the Art Department of the Delhi Polytechnic.

Gupta, Reba Das (Mrs. Hore): Painter. Honours Graduate of the Calcutta University and Graduate of the Government College of Arts and Crafts, Calcutta, 1949; since then practising artist; has held two individual exhibitions with her husband Śrī Somnath Hore; has travelled abroad; award by the Lalit Kalā Akadami for 'The Bird Cage', 1958.

Laxman Pai (Goa, India) : Painter; born in Goa 1926; education at Sir J. J. School of Art, Bombay; has held one-man shows in Bombay, Paris, London, Munich, New Delhi, Stuttgart and New York; his works show influence of Goanese temple art and impressionistic abstractness imbibed in Paris where he mostly lives; his "Images of Goa," (his latest show at New Delhi) are a number of oil and water-colour sketches, with their delicate colour nuances, characterised by "symphonies in colour".

Ram Kumar (India) : Painter; 32 years old; Master's degree in Economics; went to Paris in 1950 and with a French Government scholarship studied in the ateliers of Andre Lhote and Fernard Leger; a professional artist since his return home in 1952; visited Europe again in 1955 and held an exhibition of his work in Prague; has travelled extensively in Europe; twice winner of the Lalit Kalā Akadami award — in 1958 for 'Woman'; also keenly intrested in Politics and a promising writer in Hindi.

Rathod Kantilal, M. (81, Wodehouse Road, Colaba, Bombay-5, India) : Painter; studied at Government School of Art, Calcutta; graduated in Fine Arts at the Art Institute of Chicago, U.S.A.; joined the Films Division of the Syracuse University in 1954 and participated in the production of several educational films; the International Fine Arts Council sponsored an Exhibition of his paintings at the Bulabhai Desai Memorial Institute, Bombay, in May 1957. "Rathod's style immediately reveals itself as being influenced by semi-expressionist, semi-abstract approach which is so popular amongst contemporary Western professional painters".

PHILOSOPHY :

Gopalachar, A.V. (Trichinopoly, S. India) : Sanskrit scholar and savant. Born in Anbil village (S. India) d. 18-10-1957 at age 85; leading member of the Trichy bar; well-versed in the three schools of Vedānta and Mīmāmsa; was President of the Sanskrit Pariṣad; gave evidence before the Government of India Sanskrit Commission (1957); has made significant contributions to Viśiṣṭādvaita sampradāya (tradition); Publications : Books and commentaries in Sanskrit, Tamil and Maṇipravāḷam; to mention a few *Saṅkalpasūryodayam,* a Sahitya work, *Sūtrānuguṇyasiddhi vimarśa, Brahmasūtraṅgaḷin Anubhavam,* commentaries on Īśāvāsya and Māṇḍūkya Upaniṣads, etc.; there are unpublished works of his which are being arranged for publication.

Rewasankar Bechar Bhai Trivedi (Pad-dhari, Sourashtra, India): A great Vedic scholar, philosopher, astrologer and an authority on Karmakāṇḍa. Born Pad-dhari 1892; initial study of Sāmaveda at Dhral under Sri Prabhāśankar Trikamji Bhatt, a noted Sāma Veda Pundit; later ten years of study of Sāma Veda, Vyākarṇa, Jyotiṣa, etc., at the Vedśālā at Jamnagar, a centre of Sanskrit learning; moved to Porbandar in 1915 and taught Sāmaveda, Vyākarṇa, etc., in the local pāṭhaśālā; has trained during his 25 years of service a number of reputed students in the traditional Sāma recitation of the Kauthumi Śākhā; the All-India Radio has recorded his recitations; patronized for his learning by H. H. the Mahārāja Saheb of Porbandar and others; has participated in a number of *yajnās* on which he is an authority; retired to his native village in 1939 where he runs a pāṭhaśālā and trains students of both sexes in traditional religious life; a Commemoration volume in his honour presented to him in 1958 by H. H. Śrī Śankaracārya of Kāmakoṭi Pīṭha.

INDOCHINA

ARTS:

Cao-Uyen Ngy (Vietnam):

Artist. 24 years old; no systematic schooling in fine arts; art-training by self study during his visits to art centres in Spain and France; water-colour on silk his forte; held a one-man show in Manila, Philippines; his style combines the sentimentalism of the East and the discipline of the West; also writes poetry; two of his best paintings are 'The Beggars' and 'Labour' dramatizing the sufferings of his people.

CULTURE:

Prince H. H. Dhaninivat Kromamun Bidyalabh Pridhyakor (President of the Privy Council and President of the Siam Society, Bangkok, Thailand): Educated at Rugby School and Oxford University; Bachelor of Arts; held many distinguished positions, viz., Chief of the Administrative Bureau of the Circle of Ayudhya; Private Secretary to the Queen Mother and King Rama VI; Clerk of the Cabinet Council and Secreary to the Privy Council; Minister of Public Instruction; Fellow of the Royal Society of Arts and Literature; Civil Service Commissioner; Member of the Supreme Council of State; Regent of Thailand in 1951; since President of the King's Privy Council. Has been on the Council of the Siam Society since

1925 and later from 1945; President of the National Council of Museums; Member of the Commission for writing the History of the Nation; Adviser to the Commission for writing an Encyclopaedia of Thailand; Vice-President of the Royal India, Pakistan and Ceylon Society of Great Britain; Corresponding member of the United Nations Commission for writing a cultural history of the world; participated in the International Council of Museums 1948 and 1953, XXI International Congress of Orientalists, Buddha Jayanti Celebrations in New Delhi; President and later Governor of the Rotary Club, Bangkok. Publications: too numerous to mention, in Siamese and English and cover a wide range of culture, biographies, reviews etc. Participant in the South-east Asian Round Table, a symposium on Traditional Cultures and Technological progress in South-east Asia at Bangkok, Jan. 27 to Feb. 2, 1958.

Prince Prem Purachatra (*H.H.*) (Director, South-east Asian Round Table, Bangkok) : Born at Bangkok, 1915. Educated at Harrow and Oxford University, England. Lecturer, Chulalongkorn University, 1938; Head, Department of Modern Languages in the same University, 1942 and later Special Professor in that University, 1942 and then Special Professor in that University, and Thammasat University; went on lecture tours to U.S.A. 1948 and Scandinavia, 1953; President of he Alliance Francise, and of the Rotary Club at Bangkok; Senior Vice-President of the Siam Society; Editor, *Siam Society Journal,* 1942-45. Publications: *Magic Lotus,* 1936, *Siamese Idyll,* 1945, *The Passing Hours,* 1945, *Phra Abhai Mani,* 1952, *World Tour,* 1952, *Story of Khun Chang Khun Phan,* 1955, *Scandinavian Journey,* 1955. Directed the South-east Asian Round Table Conference, a symposium on Traditional Cultures and Technological progress in South-east Asia, at Bangkok, Jan. 27 to Feb. 2, 1958.

Rajadhon Anuman Phya (President of the Royal Institute of Thailand, Bangkok, Thailand): Born 1888. Educated at Assumption College, Bangkok, D. Litt. (H.C.) of Chulalongkorn University; Joined the Royal Siamese Customs Department and retired after 26 years' service as Assistant Director-General; Director of Fine Arts Deparment 1942-48; now Lecurer in Philology, Comparative Thai literature and Thai traditional customs at Chulalongkorn University, and on Culture and Comparative Religion at the Political Science University, Bangkok; Chairman of the Dictionary Committee of the Thai

language, the Revision Committee on the Thai National History, the Committee on the Thai National Gazetteer, the Bureau of Art and Literature of the Royal Institute, Chairman of the Thai Bharat Cultural Lodge; Chief Editor of the Thai Encyclopaedia and member of the Committee of the Thai National Culture Institute. Publications *History of the Thai Race; Ancient Days of the Indo-Chinese; The Thai Birth Customs; The Thai Death Customs; The Thai Custom on the Erection of Thai Houses; Life of the Thai Farmer; Life in the Thai Buddhist Monastery; A Critical Study of the Rāmāyaṇa and Thai Philology* and many other books on the Thai culture and history. Participant in the South-east Asian Round Table, a symposium on Traditional Cultures and Technological progress in South-east Asia at Bangkok, Jan. 27 to Feb. 2, 1958.

INDONESIA

PAINTING :

Affandi (Java): Painter; born in Java 1910; self-taught; First one man show at Jogjakarta; scholarship from Indian Government in 1949; has travelled widely in India, holding exhibitions in New Delhi, Allahabad, Calcutta, Madras and Bombay; moved to Europe in 1952; held exhibitions in London, the Hague, Brussels, Paris, Rome, Naples; represented Indonesia in 1954 at the one-man show at Venice; his work represented in the Ministries of Culture, and of Information, Indonesia, and in the collections of the President of Indonesia, the President of the British Art Council, the Museum of Madras, the Tagore Museum at Śāntiniketan, the Museum of Amsterdam etc.

JAPAN

Yamamoto, Prof. Tatsuro (Chief, Department of Oriental History, Tokyo University, Toyko, Japan):

Born 1910. Graduate of the Tokyo University, Assistant of the Oriental Culture Academy, Tokyo Institute (1934); Study travel in Thailand, Cambodia and Vietnam (1936); Research member of the Oriental Culture Academy, Tokyo (1937); Lecturer, University of Tokyo (1940): Associate Professor in the same University (1942) and later Professor (1949); Studied in the U.S. and France, 1950-53; won the Japan Academy Prize for study of Vietnamese history (1952); Japanese delegate to the 10th Inter-

national Congress of Historical Sciences, Rome (1955) and 24th International Congress of Orientalists, Munich (1957). Publications: Many books and articles to learned periodicals like Marriage Law of Vietnam under the Le Dynasty, Several kinds of bronze instruments unearthed in Siam, Ethnological Studies about Indo-chinese peoples etc. Participant in the South-east Asian Round Table, a symposium on Traditional Cultures and Technological progress in South-east Asia at Bangkok, Jan. 27 to Feb. 2, 1958.

MALAYA

PAINTING:

Teng, Chuah Thean (Penang):

A Batik painter from Malaya; Chinese by birth, came to Malaya twenty years ago from Amoy; has wandered widely in Indonesia, Burma, Thailand and Malaya and served in a variety of professions; wax-dyeing is the Batik technique he employs.

The beauty of his paintings due to his feeling for colour and design. Like the Impressionist believes that light is the life of art. Picasso, Gauguin, Van Gogh and Jamini Roy his favourite painters. His pictures full of sunshine and rich colours. (C. L. Teng: A Batik Painter from Malaya in *Cultural News from Asia*).

PAKISTAN

CULTURE:

Hussain, (Dr.) Mahmud: (Professor of History, University of Karachi, Pakistan): Born 1907. Educated at Etawah, Aligarh and at the University of Heidelberg (Germany), Ph.D., 1932; Reader in Modern History, University of Dacca, 1932, Professor of International Relations, Dacca University, 1948; Deputy Minister in the Ministry of Foreign Affairs and Commonwealth Relations, Pakistan Government, 1949, in the Ministry of Finance and Economic Affairs, 1950; Minister of State, 1950; Cabinet Minister, 1951. Publications: *Quest for Empire;* Translations into Urdu of a few classics such as Rousseau's *Social Contract.* Participant in the South-east Asian Round Table, a symposium on Traditional Cultures and Technological progress in South-east Asia, Bangkok, Jan. 27th to Feb. 2, 1958.

PAINTING:

Abedin, Zainul (Pakistan): A prominent artist of the younger professional group in Pakistan; his drawings inspired by the

Bengal famine of 1943; Eric Newton writes of his drawings: "In so far as the drawings are documentary, they are occidental. Yet behind the diarist's selective eye is the contemplative oriental mind **** and here again, East is fused with the West. The spacing of the main masses is oriental; the observed fact is occidental. Again and again the placing of each feature on paper's surface is reminiscent of Asia, yet the detail itself might have been drawn by an English water-colourist". One of his famine-sketches has been acquired by the Belgian Government. (From *Cultural News from Asia*).

Jehangir (Pakistan) : A rising new artist from East Pakistan; worked at at the Government Institute of Art, Dacca; though he uses oil and egg tempera, his main medium has been water colour, since he found it the most suitable to catch the fiesta of colour inherent in the lush green paddy fields, golden jute fields, rivers, streams and fast moving clouds of East Pakistan. Recently, a one man exhibition of his paintings was held at the British Council and almost all his works at the exhibition were sold out at good prices. (*From Cultural news from Asia*).

Kibria, Mohammed (Government Institute of Arts, Decca, E. Pakistan): Painter. Born at Suri in Birbhum district, W. Bengal 1929; Matriculate of the Calcutta University and Graduate of the Central College of Arts and Crafts, Calcutta; now teacher in the Government Institute of Arts, Dacca; winner of first prize in oil painting in the Pakistan National Exhibition, 1957 and winner of Stralem award for oil painting in the First Young Asian Artist Exhibition in Japan, 1957.

PHILIPPINES

CULTURE:

Fabella, Gabriel, F. (92, Virginia Street, Cubao, Quezon City, Philippines): Professor of History, University of the Philippines; was President of the Philippines Historical Association from 1955 to 1957; interested in Philippine History including pre-European cultures; has published *Harvest at Random* (not for sale) a collection of his articles; a work on Philippine Nationalism in progress; holds in his private library a collection of Filipiniana materials.

Houston, (*Dr.*) *O. Charles* (Director, Graduate Studies in Arts and Sciences, The University of Manila, 105, Alejandro VI, Manila, Philippines): Interested in the History, cultures, institu-

tions, philosophies and geography of South and South-east Asia. Does occasional field work principally on archaeology and ethnology; has made extensive studies of Filipino traditional cultures, published in the form of papers contributed to journals or awaiting publication.

MUSIC :

Leon de Felipe (Philippines): prominent music composer; born Penaranda and now in the middle forties; long a student of the indigenous forms of music; graduated from the University of Philippines Conservatory of Music; to-day a recognized scholar of Philippine music; has won a series of music awards; in 1949 the Manila Music Lovers' Society voted him as the outstanding composer of the year; his best known works are "Bataan", a patriotic symphonic poem, "Banvubay", a symphonic suite, 'City of Balintawak", another symphonic poem and "Roca Encantada", a symphonic legend.

PAINTING :

Manansala Vincente, S. (Manila, Philippines): Energetic painter; was Unesco scholar to Canada in 1951; boursier of the French Government to Paris, 1952; won the first prize of the United Nations in the Philippine art competition for 'Women Praying in Church'; second prize-winner in South-east Asian Art Competition, Manila, 1957; his oils and water colours exhibited in shows organized by the AAP, PAG, UNESCO and others; held one-man shows also; his works have facets of the Philippine life, churches, street vendors, market scenes, cock-fights, carabaos, etc.; believes that one should paint as he feels and not as he thinks; emotion according to him is the most important quality in painting; he has a horror of intellectualism in paintnig; "his pictures explode with violence and his brush is brutal".

Nobel Fernando (Philippines): Leading exponent in the Philippines of 'non-objective' painting which the painter describes as 'non-imitative' with no relation to the appearance of nature; his works consist of 'saetas', which are songs in colour called pink, blue and silver saetas according to the dominant colour used; these owe much to Japanese calligraphy and Baroque drawing; his style not particular but international; as he paints aristocratically his works are not for the masses; won the first prize in the First South-East Asian Art Competition; his "Sketchbooks" are full of objective

sketches which create a throbbing world of resting old ladies, playful boys and various machines and contraptions created to conduct life.

U. S. A.

ARTS AND CRAFTS:

Untracht, Alvin (New York, U.S.A.): Artist, teacher and journalist; M.A., in Fine Arts and Crafts of Columbia University, New York; practising craftsman; teaches at Brooklyn Museum Art School, New York; writes regularly for the *Craft Horizons* of New York and *Ceramics Monthly* of Columbus, Ohio; Fulbright scholar, 1957 to study India's ancient and modern handicrafts and present them in book form to Americans; has toured centres of handicrafts in India, collected about 10,000 shots for select illustrations for his book.

CULTURE:

Chakravarty, (Dr.) Amiya (Professor of Comparative Oriental Religions, Boston University, Boston, Mass., (U.S.A.): Born 1901. Educated in India and at Oxford University, England where he got his Doctorate degree on Literature, 1936. Professor of Comparative Literature, Forman College, Lahore (1937-39), of Humanities at Calcutta University (1940-48) and Visiting Professor at Howard University (Religion and Humanities, Washington D.C., (1948-49), Rockefeller Foundation Research Fellow, 1951-52 and now Professor of Comparative Religions and Literature, Boston University. Has travelled and lectured widely at Universities and other cultural centres in Asia and Europe; was twice a delegate to Unesco Conferences in Paris (1955 and 1957); was an associate of Mahātmā Gandhi and Literary Secretary to poet Dr. Rabindranath Tagore. A close student of East-West problems; participated in the Southeast Asian Round Table, a symposium on Traditional Cultures and Technological progress in South-east Asia at Bangkok, Jan. 27 to Feb. 2, 1958.

SECTION V : EXHIBITIONS

SOUTH-EAST ASIAN ART COMPETITION

A comprehensive and representative collection of art in South-East Asia was gathered for the first time in Manila in April-May 1957. Seven Asian Nations (China, India, Indonesia, Japan, Malaya, Philippines and Vietnam) were represented. There was also a Conference on Art in South-East Asia. Six nations participated.

"Batek Malaya" by Patrik Ng Kah Oun of Malaya won the first prize of $1,000; Vicente Manansala's "Give Us This Day" won the $ 750 second prize; Shanti Dave's "Village Family", an exhibit from India, got the third prize of $250. Gold, silver and bronze medals were also awarded to the best entries in the Representational, Abstract and Non-Objective Painting, Sculpture, Photography, Caricature and Graphic Arts.

The competition and the Conference were organized by the Art Association of the Philippines with its painter-President, Dr. Gregorio Lim.

"Batek Malaya" in oil, is a flat design of a 'batick' pattern showing familiar surroundings in Malaya. The Filipino and Indian prize winners had chosen family themes for their oil painting. The many schools of painting ranged from the simple bamboo paintings of Chinese style to the parestry style of Indonesia. The Vietnamese collection included four paintings depicting four seasonal flowers. "Ladies in the Garden" was executed in lacquer on wood and the doll-like "Trung Sisters" was made of embossed silk.

The United States participated as a 'guest country'. 25 prints in colour were loaned by the Museum of Modern Art of New York.

The delegates to the Conference decided to create a permanent body called the Pan-Asia Art Conference. It adopted a number of resolutions advocating exchange of literature on art and culture between member-nations, inclusion and emphasis on the teaching of Oriental art in the curricula of Fine Arts and Humanities, exchange of art exhibits, exchange of personnel and free

flow of cultural and art materials between member-nations, a code of ethics among Asian artists and copyright laws for the protection of Asian artists. It also decided to organize Pan-Asian Art Exhibitions every two years. (From *Cultural News from Asia*).

PROGRESSIVE PAINTERS' EXHIBITION AT THE SCHOOL OF ARTS, MADRAS

The Progressive Painters' Association, Madras, organized an Exhibition of Paintings, Sculptures and Handicrafts at the School of Arts, Madras, on 7th November, 1957. It was significant as it held up a powerful trend that has been influencing the Madras artists, viz., response to colour. Sri K. C. S. Paniker's pictures stood out as masterly exposition of colouring and his influence was seen in most of the works exhibited by other artists. Oils predominated and the palette knife treatment captivated many artists. The water colour medium for which Madras used to be well known was poorly represented both in number and quality.

The works of Sri C. J. Anthonydoss breathed out a brooding dynamism : the stylised statuesque quality of his figures, cleverness of arrangement, austere economy of details and subtlety of colours contributed not a little to this effect.—His "Fisher Woman" was one among his best. The pictures of Sri Perumal, another artist, with their unsophisticated spontaneity, verged on the primitive and possessed the directness and force and uninhibited expressiveness of thought and emotion. His portrait studies were specialy noteworthy. Of the works put up by Sri P. K. Prabhakar, 'Vinoba Bhave' with its well-knit arrangement, decorative motif and stylised representationalism helped to bring out the crusading fervour of the Acharya. Sri M. Reddappa Naidu exhibited some good works technically competent. 'Thele Malish' and 'Bhatakhani' by Sri R S. Rau were noteworthy. 'A young girl with mirror' by Sri Samarendranath Roy was a very effective and forceful picture. Among other exhibits deserving notice were Sri Akkithath Narayanan's still life studies, the intriguing but thought-provoking works of Sri P. V. Ramarao, N. P. Kalyanasundaram's 'Still Life', the abstract 'Compositions' of Sri R. Varadarajan, the sketches and works of Sanjivarao, Kerala Varma, Mammen and T. Krishna Rao.

Among the works of established artists Sri K. Srinivasalu's "Sun-flowers" was outstanding. Three sculpture pieces were put up by Sri S. Dhanapal, one of the best sculptors in India. His

"Avvayar" was remarkable for its compactness of composition and highly effective expressiveness. Other sculptures were the works of Sri Phul Chand Pyne.

In the commercial art section there were on display interesting works with Textile Design by Maulana Jon.

Craft works executed by the instructors and students of the Crafts section of the School of Arts and Crafts were also included in the Exhibition.

(From *Madras Information,* Decr. 1957)

NEPAL EXHIBITION IN VIENNA

On November 17, 1957, a Nepal Exhibition was opened at the Museum of Ethnology in Vienna (Austria). The three hundred objects shown in this exhibition have been collected by Dr. Rene de Nebesky-Wojkowitz, Lecturer in Central Asian Studies at the University of Vienna during his two-months' visit to Nepal in 1957. The funds for acquiring this collection were provided by the Austrian Ministry of Education. In Nepal, the work of Dr. Nebesky-Wojkowitz was supported to the fullest extent by the Nepalese authorities.

The aim of this exhibition is to acquaint the Austrian public and the Museum's numerous foreign visitors with the ancient art and traditions, as well as with the present-day culture of Nepal. A considerable portion of the exhibition is devoted to the two main religions of Nepal, Hinduism and Buddhism. The objects used for religious purposes are mainly the work of Newar artisans. The collection includes valuable bronzes, painted-scrolls, carvings and ancient manuscripts. Of particular interest is a full-scale model of a Lamaistic shrine from the Tamang country in Eastern Nepal, fully furnished with the most important religious objects used by the Lamas. Considerable space has also been reserved for the numerous utensils used in the household, agricultural implements and the tools of craftsmen, especially carpenters, potters, brickmakers, silver- and goldsmiths.

In several large glass cases are shown the various objects used in the manufacture of yarn and cloth, such as spindles, an instrument for the removal of seeds from the cotton, an old spinning wheel, a loom. In addition are displayed various kinds of cloth, several complete folk-costumes and the most important types of

jewels worn by men and women. Among the numerous other exhibits are weapons used formerly in warfare and various musical instruments. Also the exhibition contains a complete collection of Nepalese stamps and coins and twenty large-scale enlargements of photographs.

The Nepal Exhibition has proven to be one of the most successful exhibitions to be held at the Mueum of Ethnology in recent years. Beginning in Autumn of 1958, it will be shown also in other cities of Austria.

Notice by Dr. W. Dostal, Keeper,
Museum of Ethnology, Vienna.

FIRST YOUNG ASIAN ARTISTS' EXHIBITION, TOKYO, 1957

The Japan Cultural Forum (affiliated to the International Congress for Cultural Freedom) organized and held this Exhibition in Tokyo in November 1957 to acquaint Asian people with the cultural significance of new developments in the works of young modern Asian artists. The awakening of national consciousness since the end of World War II has manifested itself in arts and other spheres of life and this is the first exhibition conceived as the beginning of a series to be continued over the years. Exchanges of Asian exhibits with France and other countries of the world are contemplated. Measures for sending round this Exhibition throughout the South-East Asian countries are being planned. 90 pieces were selected for the Exhibition from Japan; India sent from Bombay, Calcutta and New Delhi 87 pieces, Malaya 38, Thailand 34, Philippines 10, Pakistan 16, Burma 45, Hongkong 50, China 33, Ceylon 18 and Indonesia 20. The pieces were selected after a preliminary scrutiny. The International Congress for Cultural Freedom Scholarship of 1500 dollars in a Paris Academy and the Young Asian Artists' Prize of 100,000 yen constituting the Grand Prize went to Mr. Josaku Maeda, Japan, for his 'Creation'; other awards under the Fleischmann and Stralem prizes were made to the following artists: 10,000 yen to Mr. V. S. Gaitonde, Bombay (India) for his 'Painting' and 'The Bird and an Egg', 80,000 yen to Mr. Hiroshi Fujimatsu (Japan) for his 'Artery', 60,000 yen to Mr. Kazuya Seki, (Japan), for his 'A Rope and Stairs', 60,000 yen to Mr. Toshiyuki Tanaka, (Japan), for his 'Colourful Fish', 100,000 yen to Mr. Ramachandra V. Savant, Bombay (India), for

his 'Three Figures', 80,000 yen to Mr. Konosuke Uchida, (Japan), for his 'Blue Face and Red Face', 60,000 yen to Mr. Tsutomu Nagata, (Japan), for his 'Cohabitation', 60,000 yen to Mr. Hiroshi Kanazawa, (Japan), for his 'Composition B', 50,000 yen to Mr. But Mochter, (Indonesia), for his 'Balinese Woman', 50,000 yen to Mr. Mohammed Kibria (East Pakistan), and 50,000 yen each to two other pieces from Hongkong.

A compilation, the Asian Art History is to be made public in commemoration of this first Asian Art Exhibition.

(From a brochure published by *Japan Cultural Forum,* Tokyo).

ART IN INDUSTRY EXHIBITION, 1957, AT THE INDIAN INSTITUTE OF ART IN INDUSTRY, ARTISTRY HOUSE, PARK STREET, CALCUTTA-16

The Institute's Annual Exhibition which lasted for ten days presented a variety of items with the purpose of demonstrating modern application of traditional crafts. Mahārāni Gāyatri Devi of Jaipur opened the Exhibition and the Mahārājādhirāja of Burdwan presided over the inauguration function. Mr. Ajit Mookerjee, Director of the Institute, gave a brief account of the exhibition, its layout, broad features, etc. The Mahārāni presented the Institute's Certificate of Merit to the winners in the various sections of applied art

The Handicrafts section brought together choice objects from Rajasthan, which has a rich tradition of colourful designs on costumes, jewellery, articles of daily use, etc. Some of the articles were lent by the royal family itself of Jaipur.

The exhibits were of various kinds. There were rare pieces of Rājāsthani embroidered cloth of exquisite beauty, intricate Rājasthāni mirror work with elaborate designs in contrasting colours, printed cloth from Jaipur, Rangoli designs transformed to floor tiles by an American artist, a contemporary Rājasthāni painting testifying to superb traditional craftsmanship, a painted astronomical chart neatly portraying the heavenly bodies in soft blended colours, Jaipur chappals, mythological Rādhā dressed in correct Rājasthāni style, specimens of traditional jewellery, sarīs old and new in gorgeous array, Rādhā's toilet, showing the inspi-

ration drawn by Rājasthāni artists from Krishṇa-Radhā legend, metal-ware consisting of articles of daily use from Rajasthan and Madras, mural decorations by Ladhuram Chitrakar, one of the living *patua,* specimens of ceramic art from Jaipur, Gwalior and Delhi, (The Delhi group consisted of 180 odd pieces of artistic blue art pottery by Sardar Gurcharan Singh who brings to bear on his craft a rich and varied experience gained from many countries besides India). 'The School for Scandal' and the 'Monkey Dance' of Paritosh Sen who blends the various styles to create a totally new effect were much appreciated. 170 exquisite water colour paintings of Kashmir life and landscape were from Mr. Dina Nath Wali. Gedok, the Union of Women Artists and art lovers' associations of West Germany, presented works of fifty contemporary women artists of West Germany. Messrs. Arup Das and Pratul Biswas put up for the show 70 pieces in varied media. Lanscapes in French style and a few drawings and sketches of various kinds were from the artist, Catarina von Rauch. 70 items in oil, water-colour and pastel came from the young artist, Santosh Kumari Rohatgi. There were also paintings from Bimal Das Gupta, Reba and Somenath Hore. The exhibits of Kamala Roy showed mastery of modern art while those of Namita Datta were strictly traditional.

Notable among the exhibits of The Bengal Home Industries which proclaimed the glory of handicrafts of Bengal were a 9-yard piece of Dacca muslin weighing 9 tolas, pushed through a ring, and rice measures in the pyramid form from Suri, ranging from ½ lb. to 40 lbs.

The Institute's gold plaque went to the Citrakar Ladhuram from Jaipur who did the mural sketches on the centre piece on the stage. Certificates of merit were awarded by the Institute also to the Tea Board and the Metal Box Co. of India Ltd., for general display, Messrs. Eagle Lithographic Co., Ltd., for printing in offset calendars, Messrs. Caxton & Co, for printing in letterpress calendars, Messrs. Gossain & Co., for printing direct mail, Messrs. Reproduction Syndicate for block-making, Messrs. Signet Press for originality in boom production and Messrs. Press Syndicate, Ltd., for press publicity. Among them were demonstrated the application of traditional motifs to modern art.

(Abridged from *Art in Industry,*
Vol. VI, No. 1, 1957, pp. 14-38).

MOSCOW ART SHOW OF THE WORKS OF THE LATE NICOLAS ROERICH, "THE BARD OF HIMALAYAS"

An exhibition of the works by the late Nicolas Roerich, a painter who has been dubbed in India 'The Bard of the Himalayas" opened at the saloon of the Union of Artists in Moscow recently. Nearly 300 canvases and studies gathered from different state museums of the Soviet Union and private collections were on show. The opening attracted the *élite* of the Moscow art world and the staffs of the Indian, Chinese and Ceylonese embassies in Moscow. The canvases of Nicolas Roerich occupy a worthy place in the museums of Europe, Asia and America since the end of the last century, both as an artist and an outstanding thinker and archaeologist, a connoisseur of the East, as a champion of peace, the author of the well-known "Roerich Pact", an international convention for the protection of historic and art treasures from destruction as a result of military action. He was described by Mr. V. Pakhomov, the Deputy Minister of Culture of the U.S.S.R. as an inspired bard of India and a friend of her outstanding public figures, Rabindranath Tagore and Jawaharlal Nehru. Mr. Roerich had studied in the school of Arkhip Kuinji, one of Russia's classical painters of the Russian realistic art. His works are characterized by the strong and bold brush of a man combining in himself the talents of an artist and the wisdom of a scholar. Majestic pictures of especially the ancient Slav tribes, the ritual mysteries of Tibet, the mournfulness of the ghost cities of the Mongolian deserts and the oft-repeated ridges of the Himalayas, which appear either like the symbol of the cold repudiation of the worldly cares, or like a host of sage titans worried by the struggle between the good and evil that goes on down below at their foothills on the kingdom of man, characterized the exhibits. Mr. G. P. Malalasekara, Ambassador of Ceylon to U.S.S.R. observed that Roerich was a goodwill envoy of the West in the East, and that he combined in himself the finesse of the West with the wisdom of the East, while Mr. V. K. Ahuja, First Secretary of the Indian Embassy in Moscow, said "We consider that Roerich belongs to Russia and to India".

(From *Sunday Standard,* 27-4-1958)

NATIONAL EXHIBITION OF ART, 1958

The Lalit Kalā Akadami (National Actdemy of Art, Jaipur House, New Delhi) sponsored the National Exhibition of Art at

New Delhi. It was inaugurated by Dr. Rajendra Prasad, President of India on February 8, 1958.

There were 1050 entries by 390 artists. 166 works of 111 artists were selected for the final Exhibition. "Cries Unheard", a sculpture by Amar Nath Sehgal won the Akadami's Gold Plaque for the year. "The Apparition" by Biren De, "Mahim Dargah" by K. K. Hebbar, "Woman" by Ram Kumar, "The Bird Cage" by Reba Das Gupta (Mrs. Hore), "The River Bank" by Shanti Dave, all paintings, were accepted for awards.

Works commended are "Rabari Girls" by Balakrishna M. Patel, "The Boats" by Bimal Das Gupta, "Labourers at Work" by Dilip Kumar Das, "Form" and "Mother and Child" by Dinaker Kaushik, "Life of Buddha" by K. C. S. Paniker, "Rangapanchami" by K. K. Hebbar, "Whispering of Love" by Madhav D. Rawool, "Indrani" by M. F. Husain, "Lanscape (b)" by Mrs. Mohinee Bakshi, "Umbrellas" by P. A. Dhond, "Fisher Folk" by R. D. Raval, "Seated Figure" by Sankho Chaudhuri, "In the Field" by Shanti Dave, "In the Field" by Triloke Kaul, and "Rural Life" by Vidya Bhushan.

The Judging Committee (Dr. Mulk Raj Anand, Shri B. C. Sanyal, Shri C. Kar, Shri Shivax Chavda with Rai Krishnadas as Chairman) commenting on trends in contemporary plastic arts in India draw attention to want of discerning assimilation of the impact of various trends of modern world art and the consequent lack of proper synthesis of significant foreign and surviving indigenous techniques, the dominant imitative tendency, the disintegration of traditional styles due to shock from the virtuosity of foreign achievement, lack of publications on contemporary art to stimulate the sincere artist, absence of enlightened art patrons and prevalence of indiscriminate patronage which only encourages sensationalism and insincerity.

(From *Catalogue, National Exhibition of Art,* 1958)

INDIAN ART DISPLAY ON EXHIBIT AT BOSTON GALLERY, BOSTON, U.S.A.

A collection of Indian textiles and jewellery was on display here in the new gallery of the Massachusetts Institute of Technology's Hayden Memorial Library. The exhibit originated at the

Museum of Art in New York. Intricately hand-loomed sāris with elaborate border designs, gossamer cottons, coloured silks, and gold and multicoloured embroideries were among the fabrics included. All are of contemporary workmanship. The textiles were divided into two main classifications—court fabrics, based on the work of hereditary artisans of former rulers, and village fabrics, embodying the traditional motifs that have been used for centuries in folk-weaving and embroidery. Among the techniques represented were block-printing, resist-dyeing, ikat, and tie-dye—in which waxed or starched thread was wound many times around the portion of the cloth not to be dyed. Supplementing the textiles were gold and silver jewellery; festival ornaments like headpieces embroidered with mirrors, sequins, and stones; and garlands made from paper and pith. One filigreed tray on display was made from 3,000 grains of rice bound together with fine thread.

(From *U.S.I.S. News Bulletin,* 7th April, 1958)

ALL-INDIA EXHIBITION OF PAINTINGS HELD BY THE SOUTH INDIAN SOCIETY OF PAINTERS, MADRAS

March, 1958

The South Indian Society of Painters, Madras, founded in 1946 held an All-India Exhibition of Paintings in the Centenary Exhibition Hall of the Government Museum, Egmore, Madras, for nine days from 1st March, 1958. His Excellency Shri Bishnuram Mehdi, Governor of Madras, inaugurated the Exhibition. 123 exhibits from all over India were on show. Great care was taken in making the selection as widely representative as possible consistent with quality. The members of the Selection and Judging Committee were Sri D. P. Roy Chowdhury, Chairman of the Lalit Kala Akadami, K. C. S. Paniker, Principal of the Government School of Arts and Crafts, Madras and Sri Krishna Chaitanya.

The Governor's Gold Plaque went to Sri C. J. Anthony Doss (Madras) for 'Madonna and Child', the Home Minister's gold and silver combined plaque to Sri Radacharan Bachi (Śāntiniketan) for 'Nagina Nowrose', the Finance Minister's gold and silver combined plaque to Sri Khitin Chakravarty, (New Delhi) for 'Divinity', the Southern India Chamber of Commerce gold and silver combined plaque to Sri K. Karuppiah, (Madras) for 'Landscape',

Sri S. S. Vasan's gold and silver combined plaque to Sri Haren Das (Calcutta) for 'Pair of Pigeon', Sri B. Nagi Reddi's gold and silver combined plaque to Sri K. Seshagiri Rao (Hyderabad) for 'The News', Sri A. V. Meiyappan's gold and silver combined plaque to Sri R. Varadarajan (Tambaram, Madras), for 'Under the Water' and ten silver plaques of the South Indian Society of Painters went respectively to Sri H. V. Ram Gopal (Madras) for 'Composition', Sri K. Srinivasalu (Madras) for 'Family)', Sri P. L. Narasimhamurti (Madras) for 'Jeevaka', Sri T. V. Ratnam (Madras) for 'Life of Buddha', Sri A. C. Mammen (Madras) for 'Banyan Tree', Sri S. Pichai Raj (Madras) for 'Returning Home', Sri Samarendranath Roy (Madras) for 'Master Dadoo', Sri Raymond Peter Gibson (Madras) for 'Landscape', Sri M. Reddappa Naidu (Madras) for 'Pavement Dwellers' and Sri L. Sitaram (Madras) for 'Evening Moon'.

(By courtesy of Honorary Secretary, South Indian Society of Painters, Madras)

SECTION VI: ARTS AND CRAFTS

SOME ARTS AND CRAFTS IN MADRAS

Musical Instruments:

Manufacture of musical instruments, particularly Vīṇā, has been a speciality of Tanjore handicraftsmen. A co-operative society for the manufacture of musical instruments is functioning at Tanjore. A few independent craftsmen are also manufacturing these instruments at Tanjore, Narasingampettai, Kovilpatti and Madras. With a view to organize and develop the industry on scientific lines a Training Centre for the manufacture of various instruments including musical instruments used in temple rituals has been started at Madras by the All-India Handicrafts Board.

Pottery:

Art pottery of a very high standard was being produced in South India. Some of the pottery found in the ancient cairns and cromlechs are of excellent shape and finish and far excel any of the same class made in India to-day. Articles were being made in a variety of attractive shapes and incised with charming linear patterns. This kind of pottery has now become a lost art. But at Karigir in North Arcot district several kinds of vases and other articles with a pretty green glaze are being made for the last few decades. The glazed pottery of Karigir are admired for their grace of line and dignified hues and have won appreciation at the Wembley Exhibition and at various continental exhibitions. A comprehensive scheme for the development of this industry has been taken up. The potters of Karigir have been assisted to organize themselves into a co-operative society. A modern kiln facilitating greater control of firing operations and providing higher and more uniform distribution of temperature with low operating cost has been constructed at Government cost for the common use of the potters. The free services of a kiln operative have also been sanctioned. A research centre for studying the various problems facing the industry has been set up at Gudur. The Centre has started on a systematic study of the clay and glazes used by the potters and has already standardized a suitable body. It is much stronger, more vitrified and less porous and is a great improve-

ment on the type of low fired porous body that is being used by the potters. Different coloured glazes like deep yellow, blue, chocolate, green and black, have been tested and standardized. Several new items like ash trays, jars, vases, toys, etc., in pleasing shapes have also been designed. Schemes for the development of glazed pottery industry at Manamadurai and Vriddhachalam (places) are under consideration of Government.

Textiles:

The hand woven and hand printed textiles of South India have been famous from time immemorial for their wispy delicate texture, their vibrant yet subtle blending of colour and their endless variety of designs. Yet there is considerable scope for further improvement in the adoption of ancient art forms and symbols, redesigning them for modern requirements as summer dresses, beach costumes and skirts, curtains, bedspreads, etc. A Pilot Centre to revive and popularize ancient traditional designs has been started at Kanchipuram. A laboratory for the standardization of vegetable dyes and dye processes with a view to revive the use of the soft and mellow traditional Indian shades in the place of the harsh cold chemical dyes that have replaced them has been established by the All-India Handicrafts Board at Kalākshetra. A Training-cum-Service Centre for hand-printing of textiles and mats has also been started by the Industries Department at Rājapālayam. The opening of a few more centres including one for tie and dye is under the consideration of Government.

Drugget Industry:

Closely allied to the cotton fabrics industry is the woollen carpet or drugget industry. In normal years about 600,000 sq. yds. of druggets valued at Rs. 30 lakhs are being exported from South India. The charm of the druggets lies in the pleasing colours and attractive designs used. Though various colours are used, the ones most popular are the soft creamy white, light green, cool low blue, pleasing orange, bright rose and full Indian red. The beauty of these colours is greatly enhanced by judicious use of oriental floral patterns. The industry has of late been facing a critical situation due mainly to the scarcity and high cost of wool and sharp trade practices. To meet the above situation and to improve and control quality, a scheme for the establishment of a wool processing centre at Vinnamangalam for the supply of standard pro-

cessed wool at reasonable prices to the drugget weavers has been sanctioned at a cost of Rs. 13·20 lakhs. The building of the factory is under construction and it is expected to go into production shortly. Steps to control quality by prescribing standards and banning exports that do not conform to specifications have also been taken up. Suitable legislative measures for controlling production and supply of wool are also under consideration. A Centre for training in improved methods of druggets weaving and in the use of more characteristic and pleasing Indian designs has been started at Kolakudi. Another unit using sun-hemp fibre in the place of wool in view of its cheapness and better qualities like easy washability, greater durability, etc. has been established at Gopālasamudram in Tirunelveli district.

Miscellaneous :

There are a number of other minor handicrafts like Pith work, Palm leaf products, Bamboo and Rattan work, Palmyra stem work, Aloe fibre products, Korai mats and fancy products, Lace and embroidery, fancy leather goods, toys of clay, wood, and cloth, papier maché work, etc., for which Madras is famous. A number of departmental Centres have been opened at Tirutturaipoondi, Manapad, Chittarkottai, Pallapatti, Mathur, Madurai, Wallajabad, Nazareth, Manamadurai, Neduvayal, Tirunelveli, Palayamkottai, Gobichettipalayam, Pallavaram, Erode, Tanjore and Cuddalore for the promotion of these handicrafts.

A Central Emporium for the sale of Handicraft products has been started at Madras. The Victoria Technical Institute which has been doing excellent work in this field has been sanctioned a loan of Rs. 2 lakhs to expand and further develop its business. Regional museums for the display and popularization of the handicrafts of the region are functioning at Tiruchirappalli and Coimbatore. A Handicrafts Emporium at Madurai similar to the one at Madras will be started shortly. Government are also contemplating opening during the next twelve months procurement-cum-sales depots at Tirunelveli, Tanjore, Coimbatore, Salem, Chidambaram and Rameswaram. But the survival and development of our handicrafts depend on the patronage extended by the people of our land and the tourists from other lands.

(From *Madras Information*, October, 1957).

CRAFTS OF KERALA

Travancore-Cochin and the coastal strip of Malabar, known administratively as the Kerala State, in south-west of peninsular India, is a veritable treasure house of arts and crafts. Mr. Ajit Mookerjee, Director of the Indian Institute of Art in Industry, conducted a survey of Kerala arts and crafts last year (1956) which was confined mainly to this State of Travancore-Cochin. Noted for flourishing trade and commerce, the population, drawn mostly from the Dravidian stock, in this part, has retained an essentially Hindu mode of life and culture, in spite of its repeated contact with peoples overseas, starting with the Greeks and onwards.

Cradled in a tradition of beauty and colour, this part of the country, the home of Kathakali, the pantomime with all the intricate *mudrās* and gestures, is resplendent with pleasing forms and shapes of a colourful variety. The famous Kerala murals may rightly be termed as a corollary to the pantomimic art. The rich aesthetic tradition is equally manifest in the indigenous craft objects, which have for ages fulfilled both the artistic as well as the utilitarian needs of the people. Cottages, homes and farms consequently have turned into centres of industrial activity. We find for this reason that, while a good many of the cottage workers engage themselves full time in some trade, a yet larger number of hands, especially women, take to it as an auxiliary occupation or an off-time job. Of late there have been attempts to rehabilitate many of the crafts and reorganize them on modern lines in keeping with the new trends and demands.

One of the foremost cottage industries of the land is handloom weaving. Famous over ages, in spite of changes in the dressing habit of the people and impact of mill-made products, the indigenous products, particularly the artistic stuff, made for women, are still very popular and much in demand. Travancore is noted specially for *Neriathu* or fine woven clothes. Handloom products fall usually under the following groups: (i) fine material with yarns of counts above 80; (ii) cloth interwoven with threads of gold and silver; (iii) multicoloured cloth with various designs; (iv) cloth with embellished borders and headings; and (v) short pieces to satisfy individual needs.

Ivory works, another important variety of Kerala crafts, are noted for fine workmanship. Travancore forests are famous for

tuskers and the art of ivory carving is age-old in the land. Travancore's superb ivory statuettes of Hindu and Christian divinities are held in reverence in almost every home. The craft was well established as far back as the times of the Greek and Roman civilizations. The products have since been one of the major items of export of the land. Beautifully carved ivory caskets from this region found their way to medieval Europe much earlier than the 16th century. Even now a great many varieties of objects are carved out in ivory by the local craftsmen inheriting the traditional technique and skill. They can execute with equal ease the art objects made in accordance with the tenets of both ancient and modern schools of art. Among the objects commonly produced are icons of the Hindu pantheon ranging in size from 3″ to 10″, Christian divinities, artistic nudes including dancing figures in various postures, animal models, rural scenes and occupations, portraits and profiles, curios like 100 small elephants in a single bean, as also utility articles including combs, paper cutters and cigarette cases. This traditional skill finds equal and probably a more varied expression in another medium—horn, mostly of buffaloes. Probably the abundance of the material and its comparative cheapness account for its popularity and widespread use in the form of table ornaments, toilet sets, walking sticks etc.

Kerala is also very famous for her metal products, specially those made from bronze, brass and non-malleable bell-metal. Finely wrought and executed bell-metal images in many a temple of the land remind one of the heyday when metal casting reached a stage of rare excellence. Even in making utensils of large sizes, really very few can score over the Travancorean craftsman. Technically the artisans make several grades of alloy with the proportion of zinc and copper varying according to needs. A fairly good technical knowledge helps a high standard of workmanship to be maintained. Vessels, large and small, of different forms and shapes, spouted pot lamps and images are among the popular products. Mention should be made here of the bell-metal mirror, which is peculiar to Kerala. A highly polished metal mirror is hardly anything novel, but the strikingly glass-like finish imparted to Travancore metal mirrors is definitely something very unique. It is more of a curio, for a limited scale of production.

Products of artistic value, made from wood and vegetable fibre and other materials are also to be seen quite in plenty throughout

Travancore-Cochin. Interesting wooden figures and toys, cane and rattan works including chairs, settees, suitcases, teapoys, tables are among the objects falling in this group. Though somewhat a novel venture, fancy lamp stands, book ends made of black-wood etc. as a new branch of cottage industry, meet with encouraging response. Palmyra and screwpine leaves are also made use of in producing skilfully woven baskets, mats and handy fancy goods of various patterns and colours with great success. Screw-pine mat weaving, it may be added, is in vogue since a very long time. Once in a very bad state, this particular branch of cottage industry has now a stable basis consequent upon exploring new avenues of supply. Products are much in demand both in Northern India as also in foreign countries.

A reference to coir yarn industry probably will not be altogether out of place here, since Travancore-Cochin is by far the largest producer of coir and coir products and it leads all in quality too. Geographically, the backwaters in the State are ideal reservoirs for soaking the husks. The spinning of the coir provides employment to a significant percentage of the West coast population, both men and women. The final products also, made locally, range from common cordage to costly carpets, while the dyed yarns are used in making fancy articles such as rugs, with various designs or stripes, doormats, bags and many other things of utilitarian value.

Besides those stated above, there are also a few other types of craft and cottage industry products available in Kerala, many of which, for some reason or other, are gradually fading out of market. However, there are attempts to revitalize many of them, suiting them to modern taste and temperament. State initiative is particularly praiseworthy in this direction. To encourage the potters to make cheap red clay products, to make a fresh start with the once popular wooden lacquer and cloth toys are but a part of such programme. Encouragement of this kind is pregnant with immense possibilities and a move in the right direction only indicates yet brighter days for Kerala crafts.

(From *Art in Industry,* Vol. VI. No. 1, 1957).

TERRACOTTA TOYS OF INDIA

The Terracotta toys are recognized by their marked simplicity. They are full of force that not only attracts attention, but holds

it on. Simply and brightly coloured, they fully express the love of colours and are amusing. Very early, clay was the first raw material used in toy making. This was followed by pith, wood, cloth, metal, stone, porcelain, plaster of Paris, celluloid and plastics. In course of time the art was taken by the potter and it soon turned into a hereditary craft as the village life began to get closely knit. It acquired a religious significance. Assamese 'mother and child' is a symbol of fertility. As a village art its process is simple. The right amount of clay according to the size of the toy is taken and pressed into the moulds. Before this is done, the mould is coated with sand so that the clay gets easily disconnected. It is later kept in the sun, or baked under the fire. It is then brightly coloured with natural dyes, indigo, red, green, yellow and black. To-day although it is not flourishing, the lamp-bearers of Ranchi, snarling tigers, long-legged horses and rounded elephants are popular. There are many others equally picturersque — wood owl toys from Burdwan, elephants coated with black slip from Bankura, Terracottas from Goalpara, Assam, Chaibasa, Jagannath figures in painted clay from Bengal, lacquered clay toys from Midnapore, Katalia, Murshidabad. Many traditional toys and their form have been debased already, especially for the urban markets, because to them these are strange. Discerning people have taken interest in the revival and development of the Terracotta art and efforts are being made to set up design and research centres. The All India Handicrafts Board has given thought to this matter and is working out schemes for the development of this craft.

(Adapted from a note in *Jagriti,* Vol. 2. No. 13, Feb. 27, 1958).

BLACK BEAUTIES FROM HYDERABAD

The black beauties of Hyderabad-raven, sleek and glossy, profusely decorated with silver paint, closely resembling Bidri work, are probably the best examples of utilitarian ware turned artistic. This is one of the crafts that has not been mechanized so far. For, the fragile material does not obey mechanical monotony and so has remained unpolluted. The Potter's wheel might be run by an electric motor but the developed sensitivity of touch which helps the potter find the 'critical speed at which the centrifugal forces of the rotating wheel are delicately balanced against the pressure of the hands' cannot be mechanized. The water goblets are the

best looking of the ware. They are decorated with typical Muslim designs of Persian origin. The jars are also equally interesting. They are profusely decorated. There are several other things, incense bowls, ash-trays, salad-bowls, vases, fruit dishes, plates with scalloped edges, pots of different shapes. All of these abound in the homes of the village folk and they are a part of their lives. But in the town they are used as show pieces and perhaps in very orthodox Muslim homes they are still used in the kitchen.

(From *Jagriti,* Vol. 2, No. 16, March 20, 1958).

PALAMPORES OF MASULIPATAM

Palampores of Masulipatam with their sunny splashes of colours include canopies, screen cloths, prayer cloth, men's handkerchiefs, turbans, jacket prints, women's apparel. These lavish cotton prints have a special significance in the Indian fabric world, for they carry with them a rich tradition of design and colour. They have for many years illustrated the Purāṇas. The printers of these fabrics have an exceptional love of lore and tradition of craft, which to them is a rich source of design. There are three classes of palampores differentiated by the prints and the ground. But the characteristic of all *palampore* prints is that the design is always outlined black and it is entirely hand printed and the design always tells a story from Indian epics. The ground chosen is generally white or coloured. On white, red print outlined in black is popular. Two-colour or multi-colour prints like light and deep blue, red, green, yellow, brown, are a favourite combination. The printers make two sets of blocks for the purpose, the first, containing the outline of the desgin and the other, the details. They are generally made by carpenters who take orders from the merchants. The *palampores* are printed in an age old method, which resembles the laborious but delicate Batik printing of Javanese Islands. The cloth is first prepared or conditioned for printing. It involves two stages. In the first, the cloth is steeped in a mixture of buffalo dung and spread out on the ground to dry. The next day it is splashed with water, but not washed thoroughly. When dry again, it is allowed to soak in a solution of gall nuts for two days, and spread out in the open air. The local printers use vegetable dyes and effect a colour that is fast enough. Before the actual printing process begins, a mixture of iron filings, jaggery, vinegar or sour toddy is kept in a low vessel

with a piece of flannel beneath. The face of the block on which the outline is carved out, is dipped in it and stamped on the cloth. When the cloth takes the imprint, it is dried. The block with the details is next dipped in alum solution, and stamped over the earlier impression. The whole piece of cloth is boiled in the dye prepared from Seruver (Hedyotis umbellata), leaves of jagi (Memecylon tinctorium). The dye adheres only to the portions where alum mordant has been applied and soon a red pattern appears all over. When the entire design has been printed in the required colours, it is washed with chunam soap and dhobi's earth to remove the superfluous colour. These are one variety of *palampores* in red and black print on white ground. If a multi-coloured print is required, the above process is repeated and then the printers follow the wax method which is similar to that of Batik work by which the colour that has to be retained is covered with melted wax, and the rest of the cloth dyed. Waxing the design is a very laborious process. The liquid wax is put in a small pouch with a pen-like instrument fixed at the other end. The wax trickles along the point as the printer brushes the coloured portions of the design. The wax solidifies and protects the dye while the unprotected portions are dyed again. The process is repeated for every addition of colour till the entire design is done. The cloth is then boiled when the wax melts away and is ready for the finish. The palampores are a colourful spread and people use them for ceremonial occasions.

(From *Jagriti,* Vol. 2, No. 21, 24th April, 1958).

INDONESIAN WOODCARVING

Woodcarving is one of the national pastimes of the Indonesian people. Musical instruments which adorn the orchestras, fancy pieces of furniture which decorate the houses and colourful dolls which enliven the doll-theatres throughout the archipelago proclaim the wonders of this pastime.

The architectural and decorative fruits of this pastime are characteristic. For instance the front and side walls of the Minangkabau house have fret-work ornamentations, often intensified by black, red and white colours. They are decorated with leaf and flower motifs interlaced with claspers and flower. The façade of the wooden houses of the Bataks has ingenious carving with the spiral motif dominating.

In picturesque Bali this pastime has resulted in rare sculptural excellence. Bali Heads are, of course, famous all over the world. But the countless statues of animals, birds, gods and human beings which take shape in the skilful hands of the Balinese wood carvers are veritable poems in teak, iron-wood or ebony. (From *Cultural News from Asia*).

SECTION VII : FOLK AND OTHER ARTS

WATER FESTIVAL OF BURMA

Thingyan, the festival of water-throwing is the most exciting festival observed of the Burmese of all ranks when the Burmese New Year (Tagu, April) begins. Every house has a table decorated with three earthen jars full of flowers especially the Thabye (Eugenia), Myeza (doob grass), and Zi (Zizyphus). The housewife prepares various kinds of sweets and eatables. Thingyan is the Burmese borrowing from Sanskrit 'Sankrānti' and signifies changing over from the old year. The custom of water-throwing is probably traceable to the ancient Buddhist royal 'Sakya' family supposed to have spent the season near some lake or river throwing water over one another. The water-throwing means cleansing, removing both physical and mental dirt. The family start the day by washing their hair with specially-prepared juice obtained from 'kimmun' fruit and 'tayaw' bark. The offering ceremony is accompanied with sonorous beats of the drum and notes of Burmese flute. In the evening devotees go in procession to the Pagoda to wash the image of Buddha. There is dancing all the way. To the young it is a day of fun and frolic but to the elderly it is a day of prayer and meditation. Recently there has been an irrelevant innovation of boys and girls going in procession on decorated floats made in the shape of a white swan or a goldfish or a rocket. These boys and girls do not throw water but sing and dance to the tune of mounted orchestras and sometimes mimic those who they think are off the social, political and moral track. (From *Cultural News from Asia*, May 1958, No. 8) Cf. Bulletin 1957, pp. 125-6 for Vietnam and Laos.

DANCE MODES OF CEYLON

Though there is no pure dramatic art as such or a modern theatre, the Ceylonese love their traditional folk dance dramas with their generous mixture of music and dance. Even the elephants at the Zoological Garden at Colombo are said to dance every day. The survivals down the ages in vogue to-day are the Kandyan Dance, the Devil Dance, the Kolam, the Sokari, the

Nāḍagam, the Pasu, the Welcome and Pot Dances. Exotic influences from India and the West have left their impress on these traditional varieties, but yet they have evolved as distinct types by themselves. The recognition of the importance of these folk arts as aesthetic expressions of the Ceylonese is seen in the recent interest in the preservation and promotion of Kandyan Dancing which leads as a "complete art form with international aesthetic standing". It is a compulsory subject at every big school and it has begun to attract quite a large number of pupils.

Kandyan Dance: Of Indian Kathakali origin it is neither ancilliary to a play or a story nor mixed up with heavy rituals like the indigenous Ceylonese Devil Dance. With the Kandyan kings who patronized the imported art it remained a royal entertainment. The original themes drawn from Hindu mythology have during the course of years changed to suit Sinhalese taste and today they include scenes of court and secular life interspersed with comic events. Though the Ceylonese Hīnayāna Buddhism encouraged it little, Kandyan dancing has found its way into its fold by becoming a regular feature at the annual ceremony of the showing of the Buddha's tooth in August. With the decline of the Kandyan kings who patronized the art it became a part of service at the temple which now assists the art.

Performed only by men, it is, "virile, energetic and almost violent". The *mudrās* (hand poses) of its counterpart, Kathakali, have almost disappeared and such of them as persist are only vaguely suggestive. The traditional costumes worn are heavy and ornamental. The elaborate headdress, the plaques over the shoulders, the bracelets over the wrist etc. are all in silver. Relics of elements mentioned in ancient Indian Dance treatises which have disappeared from the Indian dances, are, however, noticeable in the Kandyan dance to-day. The whirls of the Kandyan dancer noted for his high degree of "acrobatic virtuoso skill" are the *bhrāmarī* of the Sanskrit texts. Training in the art is rigorous and the repertoire includes traditional pieces with special songs and prescribed movements.

Devil Dance: An indigenous traditional art dating from pre-Buddhistic times, it originated from "atavistic fears and superstitions" and is supposed to placate devils who visit illnesses and misfortunes on humanity. It is performed when a person is sick or

insane. The dancers belong to the lower castes and the performance is staged outside the house of the afflicted person under moonlight. Flaming torches illuminate the show. Shrines made of palm leaves are specially erected and dedicated to particular devils, and the afflicted persons lies in front of a temporary dais. The dance starts in the evening and lasts till dawn. The dancers decorate themselves plentifully with palm leaves, wear masks, stage pyrotechnic feats with torches of rolled dried leaves. "Little skits of comedy" are enacted between bouts of dancing. Each Devil dance troupe has its own repertoire of playlets some of which are pure mimes sometimes of high quality. The devils on propitiation reveal the reasons for afflicting the victims and are finally exorcised. The victims are purified and supposed to be cured. This dance is prevalent not only among the Sinhalese but also among the prehistoric Veddahs of Ceylon.

Kolam: A masked dance drama of great antiquity and the word which is Tamil suggests its Indian origin. It is in vogue in the village of Ambalangoda 60 miles from Colombo. There are now four troupes there. The themes vary but mostly they are some episodes from the life of Buddha or his disciples. Modern innovations have crept into the art and some traditional features have disappeared. The introductory story is sung by musicians at the beginning of each performance to the accompaniment of drummers. Masks of carved and painted wood of extreme delicacy and constituting "finest examples of wood carving", ranging from small surface masks for the simple commoner to enormous ones made of hollowed out tree trunks for royal characters, are worn, and they appear in steady succession.

Sokari: Similar to Kolam it is prevalent in the hills of Ceylon especially of Kandy and Badulla areas. The stories all relate to a "beautiful wife called Sokari and her infidelities". The husband and the wife work together at mat-weaving in the concluding scene as a sign of reconciliation. They sleep that night on the mat. The mat-weaving scene is a symbol of amity, reconciliation or union.

Nāḍagam: A Dance drama of recent origin (19th century) consisting of a series of songs round a story related to Christianity, or Western fairy tales or themes of Buddha's life in India. It is rarely performed now and mostly survives in the folk songs that accompany puppet plays in Ceylonese villages.

Pasu: This is a Sinhalised version of the Passion Play which used to be performed at Easter time in Negombo. The village scandals and disclosure of family secrets to which it gave rise coupled with the disapproval of the Church of the appearance of women in theatricals contrary to the traditions of the country led to its banning.

Welcome dance: A simple dance of welcome by girls "performed for distinguished visitors arriving in the country or in honour of local dignitaries".

Pot dance: Groups of ladies sway gracefully in the dance, toss earthenware pots into the air and "catch them as they turn slowly around first one way, then the other". (Adapted from Faubion Bowers: *Theatre in the East*).

MANAME

A folkplay of the class Nadagama. Dr. E. R. Sarathchandra of Ceylon has condensed the classic version of the Maname Nadagama. This operatic drama was performed in the open air and ran for several nights. The producer has achieved dramatic unity by an ingenious combination of traditional melodies, natural rythym of the Sinhalese language and the use of modern make-up and lighting—integrating all this with considerable dramatic variety: the formalized chant of the chronicler (of the Nadagama), the swelling vocal line of the love-airs, the sensuous gaiety of the duets and the accents of violent dialogue. Maname tries to recreate an indigenous tradition in the theatre, embellishing it with the vitality of the modern stage. The author-producer Sarathchandra put on the play with the aid of University undergraduates who gave a series of highly creditable performances, which called for a most exacting combination of different talents, singing, character acting and timing of movements. (From *Cultural News from Asia*).

KARAGAM DANCE OF TAMIL NAD

(During the Republic Parade and the All-India Folk Dance Festival 1958, the Karagam Dance staged by the Madras Karagam Troupe trained specially for the occasion by Mr. E. Krishna Iyer, Secretary, The Madras State Sangīta Nāṭaka Sangam, attracted attention and was appreciated widely as one of the few most refined and spectacular among the Folk Dances of India. The follow-

ing is an extract from a notice of the Karagam Dance by Mr. E. Krishna Iyer in *The Hindu Weekly Magazine,* 2-3-1958:

The Karagam is an ancient folk dance of Tamil Nāḍ. It is as old as the Tamil Śangam age when it was one of the eleven Kūttus and went by the name of *Kuḍakūttu.* Karagam means a dance with a pot. It is done with a medium sized pot filled with about 2½ measures of rice and decorated with a *Kirīṭam*-like arrangement of flowers and a toy parrot perched on the top. The decorated pot though round is so skilfully balanced on the bare head of the artiste, without any support of the hands, that it does not fall off even during intricate dances. The artiste displays varied poses and movements to the rhythm and tune of the accompanying instrumental music. Differing gaits, leaps and bounds, slanting poses, bends of the body, rolling on the ground and *pirouetting* (whirling) are manipulated in varying tempos. Many sequences are developed to a climax and finished off with *tīrmānams* wherein the dancer and the pot swirl round like a top. During all these gyrations the pot will be found admirably balanced on the head.

Background music is provided by an orchestra traditionally known as *Naiyāṇḍi Mēḷam.* It is composed of two *Nāgasvarams,* one drone pipe, two *Tavils,* two *Pambais* (double drums) and one pair of cymbals. Sometimes a *Pambai* and a *Tamukku* are also used. The combined music of these instruments produces a thrilling effect.

The Karagam has been in vogue as a religious or devotional dance in temple festivals to propitiate *Māriyamman* to ward off drought and epidemics and to bring in rains and prosperity. It is also called "*Amman Koḍai*" in the Tirunelveli District. In former times it used to be danced only by men and that too by those of the Maṛavar community with strikingly well-built bodies. As an offering to *Māriyamman*—the *Śakti* aspect of Goddess Pārvatī—it used to be of the manly and vigorous type.

Nowadays, members of other communities also take part in it. Women too have come to do so during the last 10 years. The earthen pot of former times has given place to a brass pot. In some respects the art has tended to get more and more refined under the influence of Bharata Nāṭya. In other respects, inartistic bits of acrobatics have crept in. Some of the older

types of vigorous movements are now found replaced by effeminate ones under the influence of cinema art.

ODISSI, CLASSICAL DANCE OF ORISSA

The Maharis (devadāsis) dance before Lord Jagannātha in a classical style called Odissi dance. The *Nāṭya Śāstra* of Bharata Muni refers to four regional styles of classical dance which were known at that time. The Odhra-Māgadhī style is mentioned as one of them. Even to-day classical dancing in Orissa is called Odhra and traces its existence as far back as 300 B.C. The sculptured dancers of Orissan temples bear witness to the artistic perfection of Odhra dance. Odissi dance is embellished with flexions in which the waist and hips have the same expressive mobility as in the dance sculptures. The bending of the side which sets the hip at an angle is called Sannata in Nāṭya Śāstra terminology. Similarly, the bend of the neck which sets the head at an angle is also called Sannata. The Tribhanga or triple bend flexion is a recurring plastic motif in Odissi dance with the ascent of one hip or the other. The various postures and movements of Odissi dance are classified as *bhangis* or pure dance patterns. In the Bhangi the knee is raised and the foot lifted from the floor in postures and turns. In some postures the extended foot rests on the heel as in Bharata Nāṭyam. Alasya Bhangi has the leg bent backward so that the toes point upward. This is the Vṛścika Karaṇa symbolising the tail of the scorpion. It indicates flight in the air or dropping to earth from heaven. In the Cambodian and Thai dances the same posture represents the fight of celestial beings (Gandharvas and Apsaras), a posture that reveals its Hindu origin. The Bhangis are linked together by various ways of moving backward to the basic rhythm as in Bharata Nāṭyam. The semi-seated posture with the arms extended and curved, called 'Chauk', is similar to Bharata Nāṭyam. 'Baṭu Nritta' is a dance of invocation to Baṭukeśvara-Bhairava and is composed of a number of Bhangis of pure dance. 'Nartana' less formal in style delights in the flexions and cadences of temple sculptures. 'Pallavi' is a dance to the accompaniment of rhythmic syllables sung and spoken and articulated by root rhythms and beautiful cadences of dance. 'Natāngi' is pervaded by beauty of movement and postures similar to the sculptured Apsaras of Konarak temple. In 'Parija' a song addressed to Rādhā is beautifully interpreted in hand gestures and dance.

(Adapted from 'Odissi, Classical Dance of Orissa' by Ragini Devi, *Sunday Standard,* April 27, 1958).

THE MAṆIPURI DANCE

The grip of dancing on the Maṇipūrī people is best appreciated from their mythology that associates dancing with the creation of the world out of a watery expanse. Lord Śiva (the creator) and his Consort themselves appeared on the "Navel of the Earth", that is Maṇipūr. (Maṇipūr is a centrally administered state, S. E. of Assam). It is known for its traditional school of dancing.

Emulating this dance of Śiva and Pārvatī, the Maṇipuris have evolved one of the most famous styles. They have completely humanized the religious aspect of it and made it into a great saga of dance. It is called the Laiharaba and is performed in three stages:—

(i) The "Laitainomdai Jagoi" (worshipping the gods Indra, Buddha, Varuṇa and Kubera);

(ii) the "paringa-langasanga" (interpreting the creation of the earth); and

(iii) the "Laipaojagoi" interpreting the birth of the Supreme Being and of Man including the various stages of the growth of a human being.

In a major way, the Maṇipur dance can be divided into (i) folk and (ii) classic.

Dances on social occasions such as births, marriages and offerings for the dead are predominantly of the folk-type. One of the principal occasions is that of the advent of the spring festival. Held in the open on moonlight nights, it is called "Thabal Chonga". No costumes are worn.

Dance sequences in some religious celebrations as the Goṣṭhalīlā, the Rāsalīlā, are also associated with pure folk-forms. For instance in Goṣṭhalīlā, scores of brilliantly-clad little ones appear in the role of Kṛṣṇa, Balarāma (Kṛṣṇa's foster brother) and Sūdāmā (Lord Kṛṣṇa's best friend) and the cow-herds, dancing in open air in a circle and Kṛṣṇa, in the finale, killing the bull-demon and the stork-demon (the demons, to the glee of the youngsters, make their appearance wearing huge masks).

The main classical forms of Maṇipuri dances are: (i) Rāsa, (ii) Karatali (danced before the temple of Jagannātha during the

Rathajātra); (iii) Adhivās Nṛtya—non-stop, week-long dance; (iv) Mandira Nṛtya—sometimes, the whole village takes part in it; (v) Chouda Madal—a rhythm dance with Mṛdanga when two parties of 28 dancers compete in working out difficult measures.

Ancient Nāṭya-Śāstras point out that the art of dancing is best expressed through a dance drama—a ballet. The Maṇipuri school of dancing, combining within its fold the trio of the expressive arts—literature, music and dancing—can be held as one of the richest media for a dance-drama. Unlike Kathakali of the South India (a masculine form of dance), it has in it both the Tāṇḍava and the Lāsya parts, that is both the types of emotional forms respectively divided as masculine and feminine attributes. The Kīrtan compositions of Vidyāpati, Chaṇḍīdās and Jayadev and others add a priceless literary excellence to Maṇipuri dancing.

With the classical heritage of music, Tāla (beat) and the Mudrās—graceful body movements form the core of Maṇipuri dancing. While facial expressions and the Mudrās are emphasized in Kathakali and the Bharatanāṭyam (the other well-known schools of classical dancing) limb movement is pre-eminent in Maṇipuri dancing, though employing of the Mudrās is as much unavoidable in it as in the other two former schools. The difference is entirely of emphasis.

(From *The Indian Review,* April 1958, after Khagen de Sarkar in *The Indian Cultural Review*).

MŌHINI ĀṬṬAM

While Tamil Nāḍ has a form of solo dance which is generally known as Bharata Nāṭyam, Kerala also has a parallel tradition of dance, which is known as Mōhini Āṭṭam. This is a solo dance intended for performance by women alone, though in the past men were also known to have been its exponents. It is a dance which has a preponderance of the sensuous element, and it is probably for this reason that it is known as Mōhini Āṭṭam, Mohini being the celebrated enchantress of Hindu mythology, who is known to have tempted even the obdurate Śiva.

The technical structure of Mōhini Āṭṭam is fairly similar to that of Bharata Nāṭyam, though the former can be said to be more graceful and markedly more voluptuous than the latter. There

are no abrupt jerks or leaps in Mōhini Āṭṭam; nor is there any inordinately hard stamping of the feet. The gesture-language of Mōhini Āṭṭam is largely similar to that of Bharata Nāṭyam, but it also incorporates elements from the Kathakali tradition of Kerala. Again, like Bharata Nāṭyam, Mōhini Āṭṭam too has items of Nṛtta, pure dance, as well as Nṛtya, expressional dance. There is a counterpart of the Alārippu, the invocatory dance of Bharata Nāṭyam, in Mōhini Āṭṭam, and this is known as Śolkaṭṭu. Other items of importance are the Varṇam, Tillāna and Svarajati.

The music used in Mōhini Āṭṭam, as in Bharata Nāṭyam, is classical Carnatic, but the language of the songs is Malayāḷam. Mōhini Āṭṭam can be performed anywhere and at any time, though in the past it was more general to have it performed as a complement to domestic festivities. No stage or curtain or setting is used. The costume and make-up are also very simple. The danseuse wears a jacket of pure white and couples this with a tightly-pleated spotless white sāri. This sāri is held in position at the waist by wearing an Oḍyāṇam or zone of gold. The hair is braided and gathered to form a bun at the back of the head and on one side, and this is adorned with a circlet of jasmine flowers. The face is powdered lightly, the eyes and eyebrows are emphasized a little and the lips are reddened. The traditional ornaments of the Kerala woman are worn on the face and arms.

(From *Marg*. Decr. 1957, p. 54)

RURAL DRAMA AND THEATRE—NEW USES

The revival of the traditional rural theatre and its adaptation to work out the successful impact of Community Development schemes on village life are evident in the following extract from *Kurukshetra,* April 1958, a monthly periodical of the Ministry of Community Development, Government of India, intended as an open forum on Community Development.

"Villagers of Rajsamand-Relmagra Blocks in Udaipur district have taken a lead in the revival of the rural theatre in Rājasthān. Recently a competition of their one-Act plays was held and six dramas were staged by the nine Navyuvak Maṇḍals of different villages. They proved to be an effective medium of popular entertainment and were educative in demonstrating how the social evils were eating into the vitals of the rural community. Written in the local dialect of the area, the plays are staged in natural costumes

by amateurs, often selected from the audience of the show; the stage is changed again and again into different scenes by means of a simple curtain. The plays are homely and natural, highlighting the daily domestic problems of the villagers. The songs are in their familiar dialect and tunes, which easily touch their hearts. They are staged by the folk artists of Rajsamand-Relmagra. The *dramatis personae* of these folk plays are drawn from all castes and professions in the villages. From the so-called lowly 'dholis' and 'telis' to the elevated 'brahmins' and 'banias', all combine to make the cast of a play; and this by itself has broken down the barriers of caste. A novel experiment as it is in rural play-writing, it has already kindled in the adjoining villages a desire to emulate their counterpats in Rajsamand-Relmagra and excel them in such cultural performances".

MID-AUTUMN FESTIVAL OF THE FAR-EAST

In China and the countries influenced by her culture the full-moon day of the eighth month of the year is observed as the moon-viewing holiday. It is an occasion for a quiet, serene festival, when offerings are made to the moon and the evening is spent in various artistic and literary pastimes.

The moon is considered by the Vietnamese as a Fairy Kingdom reigned over by a Queen called Hang Nga surrounded by beautiful fairies performing wonderful dances. People also believe that an old spirit called Nguyet Lao who dwells in the moon is in fact the author of all marriages on earth.

The Vietnamese legend of the Mid-Autumn Festival says that King Due Ton of China was vouchsafed a magic visit to the moon on the night of full-moon in the eighth month; there the landscapes were sublimely beautiful, and there were fairies dancing divinely. The King contemplated them in perfect ecstacy. The dancing fairies told him that he was then at the Palace Quang Ham and the dance he was seeing was called Nghe Thoung. Soon after the spirit led him back to earth. The King then gave orders that on every 15th of the eighth month festivities and dances should be held at the palace. Since then the Moon-viewing has become a beloved festival of the people.

(From *Cultural News from Asia,* No. 6)

FILIPINO FOLK DANCE

Gaily-costumed students, both boys and girls, of the City schools and the Universities of Manila gave a delightful demonstration of Filipino folk dances for the benefit of the New Zealand and Australian tourists who visited the city in the early part of October, 1957.

Folk dances in the Philippines constitute a rich heritage, which defied the ravages of the Spanish rule. Basically Malay in origin they have arisen from tribal nature rites to propitiate the gods, or from social functions associated with birth, death, wedding, proclamation of war or celebration of victories, or from the necessity to lighten (with rhythmic accompaniments and songs) the rigour of such daily tasks as planting, harvesting, pounding and winnowing of rice, fishing, rowing or fruit gathering.

Even when Western influences like those of dances like Jota prevailed, the Filipinos did not imitate slavishly. Instead, they made their own indigenous versions like *Jota Moncadena* or *La Jota Purpuri,* which interspersed interludes of sorrow with gayer movements. The dance sequences in this charming festival ranged from the well-loved Carinosa dance of Luzon and the Visayas to the primitive dances of the Igorots and the Moros. The most notable performances were the Jota Moncandena by the students of the University of Santo Tomas, Tinkling by the students of the Far Eastern University, Kaprangkamanis and Singkil by the students of the Philippine Women's University, and Pandanggo Sa Ilaw by the students of the Centro Escolar University. Tinkling imitates the movements of the tikling, a long-legged, long-necked bird, as it walks in the fields between stems and tree branches; the dancers here dance in and out of clapping bamboos to brisk, lively music. Kaprangkamanis (Dance of Beauty) is a dance of the entertainers for the royal family of Lanao, a colourful Muslim province in the South. In Singkil, a princess dances in and out clapping bamboos while her maid follows her with an elaborately decorated umbrella. Pandanggo Sa Ilaw is a feat of balance. Each of the dancers balances three lighted oil lamps, one on the head and the others on the backs of the two palms. The dancers with their rhythmic swaying movements drew repeated cheers from hundreds of spectators who had crowded the galleries of the Rizal Memorial Coliseum of Manila.

(From *Cultural News from Asia,* No. 6)

SECTION VIII : NOTES AND NEWS

1-5-1957. Presiding over the Annual Bar Dinner of the Nellore Bar Association at Nellore (27-4-57), Mr. C. Rajagopalachari exhorted the lawyers to keep a vigilant watch against tendencies in the present democratic set up to pass 'popular laws' as against good laws. As instances of popular but not good laws he referred to land legislation which has made the landowner lose his interest in land; to the Succession Rights given to women, to rally women voters in the elections; and the Death Duty legislation which was entirely out of tune with the sentiments of the people of India and amounted to bad manners.

2-5-1957. The All-India Tribal Welfare Conference was held at Koraput (Orissa) under the auspices of the Bhāratīya Ādimajāti Sevak Sangha. Pandit Govind Vallabh Pant, Union Home Minister, inaugurating it, said: It was wrong to consider the tribals as less civilized as anthropologists did in the past. In fact, the tribals (200 with a total population of 2 crores) were an artistic creation of god passionately devoted to their way of life. They expressed their joy life through colourful forms of their folk dances and the rhythm of their music. Their frankness, love of truth and their unshakable loyalty to those who win their confidence were known. Exploitation of forests had harmful effects on tribal economy.

4-5-1957. His Holiness the Head of the Dharmapuram Mutt constructed at a cost of Rs. 10,000 an arch at Shiyali on the bank of the temple tank associated with well-known incidents in the early life of the Saint Gñanasambandar.

5-5-1957. Over 500 persons celebrated the Buddhists' Festival of Spring at New York's famous Community Church. Reverend Donald Harrington asked the congregation to turn to Buddha's teachings in these "few quiet days before Billy Graham (The American Evangelist) hits New York with his oversimplified formula of salvation".

7-5-1957. The Youth Art Theatre of Peking gave a *première* of Kālidāsa's *Śākuntala* in Chinese in Peking. A distinguished gathering of the Chinese Prime Minister and other ministers was present. This was the first time that an Indian drama had been produced on the Chinese stage since 1924 when Tagore's *Chitra* was produced.

8-5-1957. Miss Ruth Douglas, musicologist, member of the International Recreation Association of America, and Professor of Music at Mount Holyoke College, Massachusetts, U.S.A., in the course of a tour round the world, studying popular arts, folklore and music, spent a few days in Madras.

In a broadcast talk on 8.5.57 on the A.I.R., Madras, she said: "Music in the life of South India is of great importance, I am discovering—your presentation of the beautiful vocal and instrumental music by imitative transmission from generation to generation is amazing. Your skill in improvi-

sation can call forth humble admiration from a notebound westerner. The friendly cooperation of musicians in Madras has already introduced me to a variety of Carnatic music — at the Folk Dance Festival Sunday evening it seemed to me that the combination of physical coordination, cultural reflection and spiritual emphasis brought the finest in recreational enrichment. At the Music Academy last Monday I marvelled at the beauty of the vīṇā, at the exquisiteness of the flute, at the importance of the drone, at the accuracy of the *mṛdaṅgam,* at the agility of the human voice, at the subtleties of improvisation and depth of communication."

13-5-1957. Mr. Jayaprakash Narayan, explaining the philosophy and implications of the Grāmdān movement at Kaladi, said: "The existing system of democracy in the country (India) is inadequate, unsatisfactory and ineffective. The party system of Government under this democracy did not work well. It should go lock, stock and barrel". He and most others in the Sarvodaya movement were working for that end.

The music expert, Ravi Shankar, and his party of instrumentalists gave exquisite renderings at the Asia Society, New York. Encouraged by the success of Indian music the Society has plans to invite some other leading exponents of Indian music. Mr. Paul Sherbert, Executive Director of the Asia Society, said that whatever barrier there might have been in Western appreciation of Indian instrumental music, it had been effectively broken by the renderings of Ravi Shankar and his men.

30-5-1957. The All India Handicrafts Board, New Delhi, organised a display of handicrafts at the ninth German Handicrafts and Trade Fair at Munich. The handicrafts exhibited included ivory, metalware, jewellery, dolls, horn articles, brocades and scarves, hand woven printed and embroidery material. India has been awarded a gold medal for the display.

3-6-1957. His Highness Sri Jayachamaraja Wadiyar, the Governor of Mysore, presided over the first Music Convocation at Bangalore organised by the Board of Music Examinations in Mysore State. Mr. Justice P. V. Rajamannar delivered the Convocation address. Among other things he said that the Indian conception of music was a *bhakti mārga,* a *yoga* and an *upāsanā.* He said that the effort of the A.I.R. to make classical music popular was not successful. Classical music can never be made popular in the sense that the multitude would be interested in it. It is dangerous and most improper to tamper with classical music to make it popular. Popular Indian music consists of folk music or folk dances. Instead of adapting and imitating foreign tunes modern composers could well go to folk songs for inspiration. "So much of modern music", he said, "strikes me as being cheap and vulgar and artistically valueless because it is ephemeral".

4-6-1957. The Government of India have sanctioned grants-in-aid amounting to Rs. 4,50,000 to institutions carrying on research in indigenous systems of medicine for the year 1957-58. The Ayurvedic research and post-graduate institutions which receive grants are the Central Institute of Research in Indigenous systems of medicine, Jamnagar, the Government Ayurvedic College, Trivandrum, the Hindu University, Banaras, Ayurvedic and Unani Tibbia College, Delhi.

5-6-1957. Lawrence L. Van Hourick Jr., Washington, U.S.A., is directing a work aiming at a new approach to international understanding. Material relating to Ceylon, India, Nepal, Paikstan, as well as 13 other countries including those in S. E. Asia will be assembled for 'cultural information' library at Los Angeles State College in Los Angeles. "This is not intended to be a research library for scholars", said Van Hourick, "We plan a collection of motion pictures, current and other exhibits that will be of general interest· People in the United States are very much interested in knowing how people in other countries live. The collection will help satisfy their curiosity and, we believe, help promote international friendship."

6-6-1957. Two American Artists, Miss Carola Goya, and her partner, Mr. Matteo of the National Artists' Corporation of New York City, on tour round the world for research in dance were at Madras. They said that their programme of research and study for the past 14 years has been undertaken with a view to present "A World of Dancing" to the United States and Canada. This 'World of Dancing' offered to the theatre-goer sample selections of authentic items of dance traditions of Java, Portugal, Ceylon, Japan, Bavaria, Aragon, Italy, Polynesia, the Ukraine, Greece, Scotland and India within a short recital of two hours. The artists paid a warm tribute to the antiquity and greatness of Indian dance in general and Bharata Nāṭya in particular. They indicated their preference for the latter and said it was the most difficult type of dance involving complicated patterns, footwork and body movements· They were anxious to study and learn the distinctive types of dancing like Bharata Nāṭya, Kathakali, Maṇipuri, Rāsa Līlā etc. so that they might enrich their experience and widen their reportoire and be able to present to Western audiences some choice items of the dances of India.

6.6.1957. A number of schemes for the development of handicrafts in Orissa have been approved by the Government of India. The Union Ministry of Commerce and Industry have sanctioned grants and loans to nearly a lakh of rupees for the purposes. The handicrafts include the filigree industry, experiments on different raw materials for use in cottage industries, toy-making, products from sabai grass, horn and ivory industry, artistic mats, incense and perfumery.

7.6.1957. The Government of Kerala have sanctioned a scheme for the manufacture of bamboo and cane articles at Kasargode at an estimated cost of Rs· 21,000. This will be a Training-cum-Service centre to improve the economic condition of 'Koravas' who are traditionally employed in basket-making and other allied industries, using bamboo and cane. 20 Korava boys will be trained every year in the manufacture of a variety of bamboo articles as well as furniture out of cane.

9-6-1957. The Convocation of Gurukul University Hardwar, on the banks of the Ganga, was conducted as usual in the traditional Hindu manner. The chief guest of the year was Mr. C. D. Deshmukh, Chairman of the University Grants Commission. The features bearing the traditional aspect are: A huge pandal is constructed for the purpose· The Convocation day starts very early in the morning. There are no chairs and every one sits cross-legged on the floor. Saffron-clad ascetics are present on the occasion. In the

centre of the stage pūjā takes place. Homa is performed. The Registrar is called Prastotā and the Principal is Āchārya. At the *yajña* ghee and other offerings are made. Mantras and hymns are chanted. The degrees presented to the students are impressive looking Sanskrit rolls printed in brilliant red and green. After receiving his degree the student touches the feet of the Āchārya and in turn bows before the guests and the *sanyāsis*. The Āchārya reads out in Sanskrit his advice to the students. 'I repeat to you', he says, 'the very same precepts that the great sage Vasiṣṭha gave to Lord Rāma, and that Lord Kṛṣṇa received on the banks of the Yamunā· It is the message that has been handed down in India since thousands of years. The advice is modelled on the Śikṣā Vallī of the Taittirīya Upaniṣad. "This is instruction, this is advice: this is the essence of all teachings of the Vedas and the Upaniṣads; this is true learning". At the end of the function, one of the *sādhus* rises to bless the assembly.

23-6-1957. The Mysore Oriental Research Institute has acquired a valuable and ancient manuscript on Āyurveda called "*Kalyāṇa Kāraka*" written by a Jain scholar, Pūjyapāda, containing 600 *ślokas* written on 300 palm leaves. The text of the manuscript is in Sanskrit with a commentary in Kannada.

25-6-1957. Sri Palghat Rāma Bhagavathar, the well-known musician, passed way. He was one of the ablest exponents of Carnatic music trained and disciplined in the traditional Gurukula system.

2-7-1957. The Government of India have donated as grant-in-aid Rs. 20,000 to the Sri Chandramaulisvara Cancer Research Institute of Muktyala under the Second Five Year Plan for conducting research in cancer on Āyurvedic lines.

7-7-1957. The Tamil Nāḍ Siddha Vaidya Conference was inaugurated at Madras. The Minister for Health, Government of Madras, urged the need for preparing a scheme to revive Siddha system of medicine and making it more popular among the public. Mr. K. A. P. Visvanatham deplored that such a useful and time-honoured system should have been relegated to the background. He pleaded for facilities for research in the system and the publication in Tamil of several unpublished cadjan manuscripts and their translation in other languages.

9.8.1957· Sri E. Krishna Iyer, the Secretary of the Madras Sangita Nataka Academy, was honoured at Madras on the occasion of his 61st birthday for his great services in the revival of Bharata Nāṭya.

10.8.1957. The Unesco Travelling Exhibition of reproductions of Persian miniatures, sponsored by the Lalit Kalā Akadmi, New Delhi, was opened at the National Art Gallery, Government Museum, Egmore, Madras. The Exhibition lasted till 16th July. The Persian paintings were the combined results of Chinese, Indian and East European arts.

10.8.1957. The Mysore State Sangita Natak Aakdami staged a programme of music and dance at the Town Hall, Bangalore. The Chairman of the Akadami appealing to the Chief Minister of Mysore for financial assistance detailed the achievements of the Akadami since its inception in September, 1954. Besides conducting several music, dance and drama festi-

vals, it had extended recognition to 44 institutions in the State and assisted 29 of them with grants-in-aid. Mr. Kanthi, Speaker of the Assembly, made a plea on the occasion for a synthesis of the techniques of Carnatic and Hindustani music which the new State of Mysore had inherited. The Chief Minister assured every possible help to the Akadami in its onerous work. The programme of music and dance included the display of Bharata Nāṭya as preserved under the constant patronage of Mysore palace.

15.8.1957. The Ceylon team of dancers who went to Moscow in connection with the Youth Festival have received three gold medals and two bronze medals for international classical dancing.

16.8.1957. Mr. P. Sambanda Mudaliar, noted Tamil playwright, Dr. M. Varadarajan, Tamil scholar, and Srimati K. B. Sundarambal, well-known musician and actress, were honoured by the Madras State Government for their services in the fields of art, music and literature at a special function connection with the celebrations of the Centenary of the Freedom Struggle. The Governor of Madras presented medals and Tanjore plates to the artists.

16.8.1957. The Government of India have sanctioned over Rs. 13.66 lakhs for implementing schemes for setting up new training centres for handicrafts. The Institute of Art-in-Industry, Calcutta, The All-India Handicrafts Board, New Delhi, and the Government of Uttar Pradesh have received grants for the purpose. Five design centres set up by the Board and the State Government of Uttar Pradesh, viz., Bombay, Bangalore, Calcutta, Delhi and Lucknow are to continue during the current financial year. The five pilot training centres of the Board will also continue. Three of them are in Madras State for the manufacture of Indian musical instruments, revival of traditional designs for silk and cotton sarīs in Kānchīpuram and training Toda women in embroidery in the Nilgiris.

17.8.1957. At the four-day session of the All-India Urdu Lovers' Conference, Triplicane, Madras, a number of resolutions were passed appealing to Government to encourage the Unani system of medicine. Dr. H. M. A. Shukoor who gave a talk on medical literature in Urdu on the occasion read out a long list of books in Urdu dealing with various aspects of medicine.

18.8.1957. The Suguṇa Vilāsa Sabhā, Madras, felicitated Mr. Pammal Sambanda Mudaliyar, President of the Sabhā, on his attaining his 85th year. Mr. Mudaliar founded the sabhā 66 years ago for the promotion of dramatic art and has been dedicating his life to it all along. Mr. Rajamannar, Chief Justice of Madras, said that the credit for rescuing the Tamil stage from the bad conditions of 50 years ago goes to Mr. Sambanda Mudaliyar. Two fundamental qualities, stageworthiness and high literary finish, characterised his plays. Some of them were adaptations of great English plays and some dealt with episodes from Purāṇas. Dr. A. Lakshmanaswami Mudaliyar, Vice-Chncellor, University of Madras, described him as the Shakespeare of modern Tamil drama.

18-8-1957. A fortnight long Asian Women's Seminar was held at Bangkok. It was organised by the United Nations and delegates from 15 countries, Burma, Cambodia, Nationalist China, Hongkong, India, Indonesia,

Japan, Korea, Malaya, Nepal, Pakistan, the Philippines, Sarawak, Singapore and Thailand, participated in it. The report among other things draws attention to political apathy among women, which is partly due to tradition. The proportion of women in the Legislature of Asian countries is very low. In many Asian countries, where the law gave women equal status with men, their full participation in public life was hampered by customs and tradition.

18-8-1957. The Fifth Veda Bhāṣya Congregation held under the auspices of the Śrī Kāñcī Kāmakoṭi Pīṭhādhipati, Śrī Candraśekharendra Sarasvati Svāmigal Ṣaṣṭi Abdapūrti Trust, founded in 1954 by the disciples of His Holiness for the encouragement of Vedic scholars, concluded its seven-day session. Examinations, oral and written, were held in the various Veda Bhāṣyas and lectures explaining the meaning of the Vedas were delivered every day. About 40 scholars appeared for the various examinations and presents were given to successful scholars.

18-8-1957. Swami Chinmayānanda has planned to start early next year a Vedic College in Mysore with the object of popularising Vedānta and to carry its message to the educated classes to help them appreciate the value of life. The project will cost 7 lakhs of rupees. 100 boys and girls would be selected from all over the country to undergo a five year course in scriptures, the Upaniṣads and the Veda. After graduation each student will, in turn, take up the work and teach others in different centres. The College will be named Sandīpinī Sādhanālaya and erected near Lalitamahal, in a place given by the Mahārāja of Mysore. There would be a panel of 22 patrons headed by the Mahārāja of Mysore.

20-8-1957. Śrimati Rukmīni Devi, President, Kalākshetra, Adyar, Madras in the course of an appeal for funds for constructing new buildings for Kalākshetra said: "The art or practice of dancing is now suffering from indiscriminate and uncritical practices, and it is in hourly danger of cheapening and vulgarising its outlook. A general lowering of standards has accompanied the broadening of interest in art. There is in addition, among the young, a growing disregard for religion involving not merely the setting aside of orthodoxies, but a refusal to adhere to our spiritual heritage of reverence and toleration. Cheap dancing and music are flourishing. To direct the awakened enthusiasm of the nation along right lines is the work of Kalākshetra***We have to a great extent succeeded in creating the atmosphere of a Gurukulam. This has been made possible because the outstanding masters of art have lived and still continue to live here, giving to the teaching of the young. their whole hearts and gifts. No tape record, no film can truly preserve artistic tradition. Only the medium of sympathetic contact of master and disciple can do this".

28-8-1957. The sixtieth birthday of Swami Śuddhānanda Bharati was celebrated at Madras. He is well versed in many Indian and foreign languages and has translated many Tamil works in English, French and other languages. He is running an *āśrama* in Vadalore and is organising a Yoga Samājam in Kottur near Guindy. He was closely associated with the late Subrahmanya Bhārati, Sri Aurobindo, Ramana Maharishi and V. V.S. Aiyar. His *Bhārata Śakti Mahākāvyam* is an original work in Tamil pleading for the ideal of one humanity and one world. The Swami is known for his services to the cause of spiritual revival and Tamil literature.

30-8-1957. N. S. Krishnan the eminent and chief humorist of the South Indian screen passed away. He was the President of the South Indian Artists Association and a member of the General Council of the Madras State Sangita Nataka Sangam. The comedy Mr. Krishnan served was not a compound of gags or grotesque miming. An absolute realism characterised it. He visited Soviet Russia in 1951 as a member of a cultural film delegation. A great lover folk arts, he popularised the teachings of Mahātmā Gandhi through *Villupāṭṭu,* a type of folk song.

30-8-1957. His Highness Śrī Jayacāmarāja Wadaiyar, Governor of Mysore, inaugurated a building scheme for the Besant Cultural Centre at Tiruvānmiyūr, near Adyar, Madras. The buildings will include a shrine, theatre, classrooms, laboratories, libraries, hostels for students, residences for teachers and other amenities for the Kalākṣetra. The new buildings for Kalākṣetra have become necessary on account of the expansion of work. Another reason for choosing the site at Tiruvānmiyūr is to model the institution after the Gurukula type for which the site is suitable. The Governor of Mysore paid a tribute to Srimathi Rukmini Devi, the President of Kalākṣetra, for her heroic efforts to check the cheapening of Indian art and its standards.

28-8-1957. Prof. Donald Lentz of the University of Nebraska, U.S.A. (with his wife) toured the East for four months to study Indian and Ceylonese melodies. He visited rural areas undiluted by Western musical influence as well as leading music schools and Universities where only Indian classical music is taught. He believes that the music of the West and the East could be combined if a system of notation could be worked out.

2-9-1957. The International Congress of the PEN Club met in Tokyo. Some 1800 delegates, guests and observers from 25 countries attended this 29th session. The theme of the symposium was "The Reciprocal Influence of the literatures of the East and the West'. Cultural exchange in literature being primarily a question of translation, the latter problem figured prominently in the discussion and among the recommendations unanimously made by the delegates were (1) the sponsoring by the P.E.N. and UNESCO of competent Western translators in Asian countries (2) prizes in Western and Eastern countries for outstanding translations (3) the importance of encouraging the publication of translations of important Asian works in Western countries.

3-9-1957. Mr. Sheik Roshan Ali of Hyderabad is a reputed reciter of the Holy Quran. He is seventy-three years old. There are ten recognised types of recitations of the Quran and only very few persons have mastered them. Most of them have learnt this art from Mr. Sheik Roshan Ali. Miss Sayeed Jahan Begum, one of his recent trainees in the art, received the title of 'Sayeedul Qurra' for attaining proficiency in the art.

5-9-1957. The Metropolitan Museum of Art, New York opened its autumn season with photographic exhibits of the most important temples of India. The 67 pictures in the exhibition represent the Sāñcī, Ajaṇṭā, Ellora, Elephanta Māmallapuram, Bhuvaneśvar, Konārak, Chitor and Tiruvaṇṇāmalai temples.

6-9-1957. Kanakābhiṣekam (bathing in gold coins) was performed of His Holiness Śrī Śankarācārya of Kāñcī Kāmakōṭi Pīṭham at Little Kāñcī-

puram. His Holiness was seated on an elevated dais and gold coins valued at Rs. 40,000 were placed one after another on his head with flowers by the Junior Śaṅkarācārya.

26-9-1957. The Minneapolis Symphony with 96 members in the Orchestra on a goodwill tour under the auspices of the U.S. Department and the American National Theatre and Academy gave at Bombay a music concert which was greatly appreciated. The Symphony went thereafter visiting Athens, Salonkia, Baghdad, Tehran, Karachi and Lahore.

7-10-1957. The 26th annual conference of the Kerala Sāhitya Pariṣad held at Kōttayam (S.India) ended. It held 12 sessions devoted to various branches of art and literature. Nearly a hundred writers, artists, dramatists, poets from all parts of Kerala took part in the deliberations. About 500 artists participated in the entertainment programmes. There was also an All India Art and Literature Exhibition on the occasion.

15-10-1957. Grants amounting to Rs. 89,200 were sanctioned for the Second Plan period for the development of indigenous systems of medicine. The institutions which received the grants were: Rishikul Ayurvedic College, Hardwar, College of Integrated Medicine, Madras, and Government Ayurvedic College, Hyderabad.

15-10-1957. Shanta Rao's 'Dancers of India', a group of Indian artists received high praise from Washington drama critics, for their performances in New York and Washington. The dances were described as strange and charming bright with the fire of an ancient tradition.

20-10-1957. The Governing body of the Tyāgabrahma mahotsava Sabhā decided to start a Karnatak Saṅgīta Gurukula at Tiruvaiyār in Tanjore district to give systematic training in Carnatic music on traditional lines.

1-11-1957. Under the auspices of the Madras musical Association and in cooperation with the American National Theatre and Academy, Edward Vito and Arthur Lora, distinguished American harp-flute duo entertained Madras music lovers with a rich repertoire of notable musical works, old and new. The combination of the harp with the flute is rare. They were keenly appreciative of Carnatic music when they visited the School of Carnatic Music at Madras.

3-11-1957. The Conference of the Tamil Nāḍ Hindu Temple and Charitable Endowments Trustees which met at Madras declared that Hindu temple and charitable funds should be used only for the propagation of Hindu religion and Dharma and not diverted to other purposes.

6-11-1957. The Sāhitya Akademi, New Delhi, awarded prizes of Rs. 5,000 each for the following books which were adjudged by the Executive Committee as the most outstanding in the respective languages during the years 1954-56: *Sagar Theke Phera* by Premendra Mitra, poems in Bengali; *Bauddha-Dharma-Darśan* (Philosophy of Buddhism) by late Acarya Narendradeva in Hindi; *Chemmeen* (Novel) by Takazhi Sivasankara Pillai in Malayalam; and *Sri Ramakrishnuni Jivita Caritra* (Life of Ramakrishna Paramahamsa) by Cirantananda Swami in Telugu.

9-11-1957. The 15th World Vegetarian Congress held its Sessions at Bombay under the presidency of Madam Clarence Gasque, President of the International Vegetarian Union. She observed that as a country which preached Ahimsa India would inspire vegetarians all over the world in making the movement a success, and quoted the findings of an expert to say that Indian diet based on vegetarianism gave more immunity from cancer. She made a donation of 100 pounds each to the Bombay Humanitarian League, the All-India Animal Welfare Association, and Kalākṣetra Centre, Madras.

11-11-1957. Under the auspices of the Madras Musical Association in cooperation with the National Theatre and Academy, Marian Anderson gave a recital at the Annamalai Hall, Madras. Few have been so honour-laden in the history of music as this famous American Negro singer. Her concert tour of several Asian countries has become a legend to millions across the world. First of her race to sing at the Metropolitan opera, a recipient of the 10,000 dollar Bok Award, the Spingarn medal, ten Honorary Doctorate degrees and many other honours, she has sung three times in the White House, again for the royal guests from England, King George and Queen Elizabeth. 'A voice like yours is heard only once in a hundred years' said Arturo Toscanini to her at the Mozarteum in Salzburg. Despite her phenomenal success, in private life she is a warm, simple and home-loving woman.

23-11-1957. The Tamilnad Silpaka Sangham celebrated its third anniversary at Madras. The Home Minister presented a Ponnāḍai (lace cloth) to Mr. Kumaraswami Achari, President of the Sangam, in recognition of his services to the art of sculpture.

1-12-1957. Mr. G. C. Pattabiram who went to U.S.S.R. reports that Russians are greatly interested in Tamil literature. The Foreign Languages Publishing House and the Moscow Radio have employed nearly 70 Indians. Mr. Poornam Somasundaram Pillai is prominent among them. He has translated Tamil short stories into Russian and is contemplating a translation of the classic *Śilappadikāram*. He is teaching Tamil to the Russians. The reporter adds that he saw a translation of the *Bhagavadgītā* in his house, and was told that the Russians have translated *Mahābhārata, Tulasi Rāmāyaṇa* and the works of Kālidāsa into Russian. They are interested in Śaiva Siddhānta and Mr. Pattabiram requests publishers of Tamil Nāḍ and others to send to Mr. Somasundaram Pillai (House No. 18, Quarter No. 357, Borovoskoya Shossee, Moscow) new publications on Śaiva Siddhānta.

10-12-1957. The meeting of the representatives of the Swamimalai, Sikkil Tirupugalur Devastanams held at Kumbakonam (S.India) decided to start at Swamimalai a school for teaching Nāgasvaram (ancient S. Indian music instrument) in two courses. Vidwan P. S. Virusami Pillai, noted South Indian Nāgasvaram player, will be the Honorary Superintendent of the School.

15-12-1957. The Indian Union has sanctioned Rs. 22,000 to the Bāratīya Kalā Kendra, New Delhi, for implementing a scheme recommended by the All India Handicrafts Board to revive the traditional art of puppetry, which has been used through the ages for entertainment, education and cultural advancement.

21-12-1957—1-1-1958. The 31st annual Conference of the Music Academy was held at Madras. There was a wide programme of various activities relating to music and dance. They covered a series of concerts, and discussions and talks with demonstrations at the meetings of the Expert Committe. The subjects were Kathak dance showing the difference in style between the Jaipur and Lucknow schools, the story of the Keyboard of European music by Mr. Peter Cooper from New Zealand, folk and art music of Yugoslavia by Mirka Pavlovich, rare and recently discovered musical pieces of Mysore Sadasivarao, Mṛdanga and Kañjira practices, 21 kinds of Tāna on the Vīṇā, Pallavi singing, Dhrupad, the most ancient type of standardised North Indian classical music, Yugoslav dance and dance-music. Sangīta Kalānidhi Vāsudevācār presided over the Sadas. Vidwān T. Chowdiah, the well-known violinist and President of the Conference, was awarded the title Sangīta Kalānidhi. One Vidushi Shanmugavadivu and four other Vidvans, Anantakrishna Sarma, K. Ramalinga Bhāgavatar, Rangu Iyengar and P. N. Angappa Pillai were honoured with souvenirs. Prizes and Diplomas were given to successful competitors in the various music competitions. The prizes endowed by Dr. Henry Cowell, the emnient American Composer, and by Miss Ruth Douglas, American musicologist, were introduced and awarded for the best young Mṛdangam player (Master P. S. Raghavan) and Śrīmati Ponnammāl Ramiah (Rāga singing).

23-12-1957. The eighth national conference and festival of the Indian People's Theatre Association was held at New Delhi. Over 1,000 artistes from all over the country participated in the dance, music and drama festival which lasted for ten days. A delegation of the Soviet Theatre Workers' Association also took part.

24-12,1957. The 25th South Indian Music Conference was inaugurated at Madras by the Hon'ble Ag. Chief Justice Śrī P. Rajagopalan. He deplored the existence of controversy in music, which like other components of culture, must be a cementing force. Mr. E. Krishna Iyer, President of the Conference, in the course of his address made a critical survey of the present position of music and dance. In spite of foreign impact music maintained its individuality· There is a cry against debasement of standards and tastes due to the Radio, the film and the democrtic popularization of the arts. While art lovers should preserve the best traditions they should not make it static; styles and modes may change from generation to generation as they have done; continuance of the old Gurukula set up is doubtful; Music Sabhās have a vital role to play in the maintenance of standards; dance art has suffered more than concert music; the future of dance art lies in dance-dramas and ballets; new creations may be made following the models of the Bhāgavata Mela and the Kuravañji.

25-12-1957. The All India Writers' Conference met at Calcutta. Dr. S. Radhakrishnan inaugurating the Conference observed while talking on meeting of the East and West in literature that the impact of their literature was a spiritual encounter with the distinction only on emphasis and not of kind. Mama Warerkar, noted Marathi author, presiding over the session drew attention to how the East and West had mingled in literature. Mr. Umashanker Joshi (Gujerat) stressed the need to point out the danger to writers of rejecting the past and adopting a modernism with no relation

to the past. Mr. Gopal Halder (West Bengal) expressed the view that modernism denoted a complex of ideas arising from a world crisis in conflict and the forging of new modes of literary expression. Mr. Humayun Kabir, Union Minister, opened an Exhibition of Books on the occasion.

25-12-1957. Queen Elizabeth in her Christmas Day message (broadcast) pleading for a synthesis of old and new observed that the speed at which things were changing all round had made many people lost and unable to decide what to hold on to and what to discard. It was not the new inventions which were the difficulty. "The trouble is caused by unthinking people who carelessly throw away ageless ideals as if they were old and outworn machinery". They would have religion thrown aside, morality in personal and public life made meaningless, honesty counted as foolishness and self-interest set up in place of self-restraint.

25-12-1957. A two day session of the 10th South Indian Arcaka Association was held in Kadambarkoil, S.India. A memorandum to appoint an enquiry committee to go into the present conditions and needs of over 30,000 arcaka families in about 30,000 temples and for the opening of a Central State Āgama College and library at Madras and Āgama Schools and librarries in the districts for the benefit of arcakas was submitted to the Minister for Hindu Religious and Charitable Endowments.

25-12-1957. The eight Tēvāra Paṇ Research Conference met at Madras with Sri Kumbakonam Rajamanikkam Pillai, well-known violinist, as President. There were discussions on the classification of Paṇs and demonstration of recital of Tēvāram in the traditional style and performance on the Sārangi, which Prof. Sambamurti of the University of Madras pointed out was an ancient All India musical instrument like Mṛdanga and Vīṇā used as a stringed accompaniment to the recital of Tēvāram for centuries after the exit of the yāḻ. Mr. Pillai pleaded for the starting of institutions in all big temples to teach the theory and practice of Paṇṇ-Iśai, and for setting Tirukkuṟaḷ couplets to music. Mahāvidvān Ārumuga Nāvalar pointed out that ancient musical compositions in Tamil Nāḍ were based on Paṇs. There were 103 of them prior to the appearance of Tēvāram hymns but in course of time many of them became extinct and 24 only have survived.

27-12-1957. The 19th All India Oriental Conference held its three day session under the auspices of the Delhi University. Nearly 400 scholars, 35 of whom came from European countries like Germany, Czechoslovakia, Britain and U.S.A. and Iran attended. Dr. A. S. Altekar, President, observed: "Traditional Sanskrit learning so well known for its thoroughness and so indispensable for research work in Nyāya, Vedānta and Mīmamsā is fast disappearing. We have to take active and immediate steps for its preservation" and urged Government to establish an Indological Institute.

28-12-1957. The eleventh South Indian *Nāṭyakalā* Conference was held at the Museum Theatre, Madras, under the auspices of the Indian Institute of Fine Arts. Mrs. Mrinalini Sarabhai, the great exponent of classical dances, observed it was painful to see the art of Bharatanāṭyam becoming 'too popular' and deteriorating in standard. In the practice of Bharatanāṭyam one should not think in terms of art for art's sake but of art for heart's sake. Criticising the role of the Radio in the fostering of arts, Dr. C. P. Ramaswami Iyer,

who inaugurated the Conference, deplored that in spite of its good work, it is giving undue recognition to immature artists. Mr. K. S. Ramaswami Sastri, the President of the Conference, said it was wrong and harmful to mix up different kinds of dances in the name of oriental dance.

29-12-57. The second International Islamic Colloqium was held at Lahore (Pakistan) from Dec. 29, 1957, to January 8, 1958· 32 countries sent 170 delegates and 91 papers were read. The field covered history, literature, legal systems and philosophy as conceived by Islam, issues between Islam and the West, the Islamic theory of State, the challenge of modern ideas. Islamic conception of landed property, the relations between Muslims and non-Muslims and the contribution of Islam to world peace. Great interest centred around the discussion on landed property and land tenure in Islam. (*Cultural News from Asia* No. 7).

30-12-1957. The Government of India has approved a scheme estimated to cost Rs. 18.06 lakhs for the establishment of a model Āyurvedic Research Institute at Trivandrum, S. India.

30-12-1957. The International Children's Art Exhibition was opened at the Government Museum, Egmore, Madras. It was arranged under the auspices of *Shankar's Weekly*. One thousand exhibits from various countries of the 2,500 received were on show. 45 prizes were awarded.

2-1-1958. The Rumanian Cultural Delegation, led by Mr. Alexandru Buican visited Madras. A civic reception was accorded to them by the Mayor. Mr. Alexandru Buican pleaded for Indo-Rumanian cultural affinity. The delegation visited the Music Academy Conference and were presented with a rare copy of South Indian Classical songs in European Staff notation.

4-1-1958· The Folk Art Ensemble of the Rumanian Cultural Delegation sponsored by the Government of India gave at the Music Academy, Madras, a demonstration of Rumanian folk art which bore resemblances to Indian music and dance.

5-1-1958. The Viśiṣṭādvaita Sabhā held the second Tiruppāvai Vidvat Sadas at Madras at which a plea was made by distinguished pandits and other speakers for the teaching of religious Tamil classics like the Tiruppāvai and Tiruvembāvai for promoting Bhakti which is waning with the decline in the *sampradāya* (traditional) forms of religious instruction.

12-1-1958. A Soviet Cultural Delegation of four members, viz., Mr. Babotchkin, leader of the delegation and Actor, Maly Theatre, Moscow, Mr. Tyulayev, Head of the Indian section in the State Museum of Oriental Art and Culture, Moscow, Mr. Alim Kojav, Director and leading actor of the Hamsa Theatre, Teshkund, and Chairman of the Theatre Society, Uzbekistan, and Mr. Chishkin, Member of the staff of the Soviet Embassy in New Delhi, visited Madras and went round the Sangīta Vidyālaya and watched a demonstration of musical instruments produced there. One of the members of the delegation said that some of the instruments like *karna* and *surnai* were in existence in Uzbekistan and also played on them.

12-1-1958. Mr. Villiam Siroky, Prime Minister of Czechoslovakia and his party visited the Central College of Carnatic Music and the Madras State

Branch of the Sangīta Nāṭaka Sangham, Madras, where he evinced a keen interest in Indian music and S. Indian dance particularly the latter.

14-1-1958. Prime Minister Nehru addressing a meeting in the Exhibition Pandal at Prāgjyotiṣpur called on the people living in the plains not to corrupt the tribals in the North Eastern Frontier Agency tracts by supplying them with cheap fancy goods. There was something unique and ancient in the tribal customs which must be preserved and passed on to posterity. The cheap goods drew them away from their traditional handicrafts. Hence Government of India had passed orders preventing such incursions into the Nāga territory.

20-1-1958. The Sangeet Natak Akadami, New Delhi, announced its awards for 1957-58. Hindustani Music, Vocal—Sri Ganesh Ramachandra Behrebua; instrumental — Sri Yusuf Ali Khan (Sitar); Carnatic Music, Vocal — Sri Chembai Vaidyanātha Bhāgavatar; instrumental—Sri Budalur Krishnamurti Sastri (Gottuvadhyam); Dance, Manipuri — Guru Atamba Singh; Kathakali — Sri T. K. Chandu Panikkar; Drama (playwriting)—Sri B. V. Warerkar; (acting) — Sri Ahindra Chowdhury; Film (music direction) — Sri Sachin Dev Burman; (acting) — Srimati Durgabai Khote.

25-1-1958. Teams of folk singers from Kulu, Madhya Pradesh, Orissa, Rajasthan, Bihar, Manipur, Nicobar, Mysore, West Bengal, Jammu and Kashmir, Bombay, Himachal Pradesh, Andhra, Kerala, Assam, Pondicherry and Uttar Pradesh participated at a Folk Music Concert in New Delhi at the Broadcasting House. The teams from Andhra, Manipur and Kulu Valley were adjudged the best and awarded prizes.

26-1-1958. Pandit Rewashaṃkar Becharbhai Trivedi of Saurasṣṭra, a Vedic scholar, particularly of the Sāma Veda, was honoured at Madras by His Holiness Sri Sankaracharya of Kamakoti Mutt by the presentation of a Commemoration volume.

27-1-1958. Dr. Kamil Zvelebil, Czechoslovakian Indologist and Tamil scholar, is on a visit to India under the Exchange Programme. He proposes to spend nearly a year in South India to do research work with the Madras, Annamalai and Kerala Universities in ancient and modern Tamil· He has translated into Czechoslovakian languages Tamil classics which are reported to be well received in Czechoslovakia.

27-1-1958. The South East Asia Treaty Organisation (Seato) organised a symposium at Bangkok at which fourteen leading thinkers on Asian affairs participated to discuss the impact of modern science on Asian culture. Prince Prem Purachat, a leading Thai scholar who arranged the conference, said: "For the first time in Asia a round table conference of scholars from East and West is being held to discuss a cultural theme".

28-2-1958. The Government of India will implement their proposals to award annually a few scholarships, Rs. 250 a month, for specialisation in indigenous physical training activities in select institutions like Vyāyāmaśālas, Akadas and Gymnasia and give reasonable financial assistance to the institutions themselves for promotion of research in yoga.

1-3-1958. The Union Ministry of Commerce and Industry, Government of India, have constituted the Jari Industry Enquiry Committee to ascertain the incidence of competition between the handloom and machine production of jari borders and lace at Surat and study the feasibility of evolving a common production programme for handloom and machine production.

14-3-1958. Savya Sāchi Vīṇā, a double vīṇā which can be played by two persons at the same time, and a *śruti* box with provision for nine different *śrutis* are the latest musical instruments designed and produced at the Sangīta Vidyālaya, run by the All India Handicrafts Board under the Union Ministry of Commerce and Industry.

27-3-1958. His Holiness Jagadguru Sankaracarya of Puri completed his lecture tour in U.S.A., and had a discussion at the Washington and Lee University in Virginia with Dr. Arnold Toynbee, famous British historian, on Religion and World Peace.

28-3-1958. The three day Tamil Drama festival organized by the Madras State Sangita Nataka Sangham concluded and the Governor of Madras who presided distributed prizes to Sri Sivaji Ganesan, Dr. V. Ramamurti of Sri Ramakrishna Kripa Amateurs and Mr. Sahsasranamam of the Seva Stage Service for their dramatic performances.

29-3-1958. The Government of Madras have decided to constitute a Small-Scale Industries and Handicrafts Board to give greater impetus and make suggestions for the development of small-scale industries and Handicrafts in the State.

31-3-1958. The Children's Theatre of Washington presented to 200 children from fifty other countries and more than 1,200 American children under the auspices of the American Educational Theatre Association and the U. S. National Commission for Unesco a two-act Indian play, "The Flying Prince", the dramatized Indian legend about Vikramāditya, the ruler of Ujjain, on the occasion of the observance of the ninth annual International Theatre month, which is a worldwide celebration sponsored by the International Theatre Institute supporting dramatic presentations in countries that are members of the Unesco. Twenty American children appeared in the performance. A ten-year old Indian girl, Chitra Manickam, recited an Indian prayer and performed Indian dances during the play. Four women from the Indian Embassy designed authentic costumes for the play and helped the children for their roles during the performance. U. S. participation in this event is in recognition of Unesco's third major project on the development of mutual appreciation of Asian and Western Culture.

30, 31-3-1958. The Sangīt Nāṭak Akadami, New Delhi, opened a seminar on dance. Dance exponents and experts from all parts of the country were present as also Madam Chen Chin-ching, Vice-Director of the Peking School of Dancing, Chinese Dance Research Institute, China. Mr. P. V. Rajamannar, Chairman of the Akadami, pleaded for tolerance among schools of dance art and stressed the need for creation of new, authentic and original dance patterns in addition to preservation of traditional dance styles. Many papers by specialists were read and discussed: Dr. V. Raghavan on Bharata Natyam, Mr. U. S. Krishnarao on Modern trends in Bharata

Natyam, Dr. D. G. Vyas on Kathak, Mr. Kali Charan Patnik on Odissi classical dance of Orissa, Srimati Mrinalini Sarabhai on Modern Composition in Traditional form, Mr. Hari Uppal on Dance Traditions of Bihar, Srimati Gul Bardhan on the Art and Work of Santi Bardhan in the field of Indian Ballet, Mr· Suresh Awasthi on Ras Lila and other Dance dramas of Uttar Pradesh, Mr. Devilal Samar on Folk Dances of Rajasthan, Mr. Shantilal Ghosh on Dance traditions of Bengal, Mr. S. S. Paranjape on Dance traditions of Maharashtra and Konkan, Srimati Tagore on Tagore's Dance Dramas and Mr. Shivaram Karanth on Yakshgāna. Dr. Raghavan warned against unauthentic new creations in Bharata Natyam. Dr. Vyas pointed out that revival of Kathak needed to be planned on proper lines. Mr. Patnik feared Odissi dance would die if its sanctity and true techniques were not preserved. Srimati Mṛinalini believed that a new dance heritage with a traditional background could be created· Several other suggestions were made in the discussions, e.g., inclusion of dances in the curriculum of schools and Universities, creation of research and training institutes with tarditional gurus, establishment of a training centre for Odissi and a survey of all literature on it, a survey by the Sangīt Nāṭak Akadami of folk dramatic lore and theatre art and patronage of interested Yakshagāna groups.

10-4-1958. The Wayne State University Theatre Group, U.S.A., with their fifteen member troupe (which had given performances in Bombay, Baroda, Bangalore, Allahabad, Delhi, Calcutta and Hyderabad in the course of its ten week tour of India) staged under the auspices of the Theatre Centre (Madras Branch of Bhāratiya Nātya Sangh, Delhi) Sophocles' "Oedipus Rex", O'Neill's "Beyond the Horizon", "Where the Cross is made", Moliére s "The Affected Young Ladies" and Thornton Wilder's "Pullman Car Hiawatha". The trip to India was arranged under the auspices of the President's Special International Programme for Cultural Presentation administered by the American National Theatre and Academy. Mr. Leonard Leone, Director of the Wayne University Theatre, attended several indigenous cultural programmes and spoke in appreciative terms of the great traditions of India in dramatic art. He said he would try to popularize Indian Drama in America and desired their English translation.

10-4-1958. Small scale paintings of N. W. India dating from the first decade of the 17th century through the 18th collected by Krishna Kanoria of Calcutta were exhibited at the Currier Gallery, Manchester, New Hampshire. They will be sent on tour to art galleries in U.S.A.

10-4-1958. Prof. Jean Phillippe Vogel, a Dutch scholar and renowned archaeologist, died at his village, Oegstgeest, near Leyden in Holland. He was 88. Prof. Vogel had close associations with India. Even in the nursing home, he was giving finishing touches to a book entitled *Hamsa Motif in Indian Art.* This is likely to be published now posthumously.

17-4-1958. Dr. D. K. Karve, the grand-old-man of Mahārāṣṭra, completed hundred years. A well-known social worker, educationist and a pioneer of women's education. Started his career as Professor of Mathematics in a college in Poona. In recognition of his services to the cause of education and to the uplift of women he was presented one lakh of rupees by the public in 1949; was awarded Padmabhūṣan title in 1955 and Bhārata Ratna, India's highest award, in Jan. 1958.

17-4-1958. The Government of India has sanctioned the establishment of a Regional Handicrafts Training Centre for South India, which will be located in Hyderabad and managed by the Andhra Mahila Samiti Trust, Madras, and will serve the Southern States of Andhra, Madras, Kerala and Mysore; arrangements for training 50 women, course for one year covering dolls and toys, artistic leather work, papier maché, cane, bamboo and grass work and beads. A similar Institute, known as Handicrafts Training college has been started at Bombay.

21-4-1958. Under the auspices of the Pan Pacific and South East Asia Women's Association of the U.S.A., a show called "Modes and Mores of the Orient" was presented at New York on the occasion of the Second Annual Showing of Asian Fashions and Ceremonies. India, Ceylon, Pakistan, Burma, China, Indonesia, Japan, Korea, Malaya and the Philippines, each presented a programme illustrating the customs, dress and mores of their countries. The proceeds of the show go to the Women's Association which conducts monthly seminars that include speakers from Asia and U.S.A. The purpose of these seminars is to promote better understanding among nations of the Pacific and South Asian areas.

May 1958. The President of Pakistan has granted the President's medal to the following persons from the World of Art and Letters: Mr. Abdur Rahman Chughtai (painter from Lahore), Mr. Zainul Abedin (Principal, Government Institute of Art, Dacca), Mr. Hafeez Jullendri (Director V. Aid Publicity), Dr. M. Shadidullah (scholar and philologist) and Mr. Jasimuddin (Poet).

May 1958. The Rockefeller Foundation has announced a grant of 3,700 dollars to the University of Dacca for a series of eight seminars on contemporary writing in East Pakistan.

8-5-1958. A 5 month training course in village pottery industry will start at the Regional Training Centre, Bhadravati, from 15th May, 1958; fifteen trainees per session with a stipend of Rs. 40 a month; minimum qualification required Matriculation; professional potters eligible for admission.

8-5-1958. Articles of incorporation establishing the first Buddhist centre in the U.S. were signed at Washington at the Burmese Embassy. The Centre plans to build a monumental central shrine at which all Buddhists may worship. There will be a library, a lecture hall, study rooms and a museum. Contributions for the new centre estimated to cost about $2 millions will be made by Buddhists in Asian nations, Buddhist lay organizations and interested American individuals and foundations.

11-5-1958. A Music festival in Paris will assemble the largest gathering of musicians, composers and conductors from all parts of the world in October-November this year. It is being organised by the International Music Council, a non-governmental organisation created in 1949 by Unesco. Leading artists like Yehudi Menuhin, Ravi Shankar, the celebrated Indian Sitar player, will participate. Visiting orchestras will include, among others, various Oriental groups less well-known in the West. One of the main aims of the festival is to promote a wider understanding of the music of Eastern countries among the public in the West.

13-5-1958. The first Japanese translation of the *Bhagavad Gita* will be published in Tokyo in June. Sponsored by the Indo-Japanese Association, Bombay, the translation with a detailed commentary was made by a Japanese author, the late Takafumi Ishida. The Indian Embassy in Tokyo is supervising the publication of the translation· It is proposed to translate a range of Indian classics into the Japanese language.

16-5-1958. For the Internationl Children's Art Exhibition held at New Delhi over 50,000 entries were received from children of 53 countries. 4000 were literary entries and the rest paintings and drawings. 292 prizes for drawings and paintings and 30 for literary entries were given. Lin Chin Ho, a 14 year old Chinese boy, got the President's Gold Medal for the painting "Countryside scene", and 13 year old Indian girl, Indirā Bhai of Dehra Dun won the Vice-President's medal for an essay.

17-5-1958. Under the auspices of the Triplicane Cultural Academy, Madras, Śrī P. Sambamurti, Music Professor, University of Madras, and Director of the Sangīt Vidyalaya, demonstrated at the Rājā Aṇṇāmalai Manṟam before a gathering of music lovers on sixteen rare musical instruments of India like the electric automatic tambura, ancient yāḻ, Savyasācī vīṇā, Bharat violin made of jackwood, bamboo violin, stone nāgasvaram, glass dolak etc.

25-5-1958. Seventy-two paintings from the collection of Sri Krishna Kanoria of Calcutta were on display at Louisvine, Kentucky, U.S.A. The collection representing 17th and 18th century Indian paintings and depicting mostly love adventures of Lord Krishna were first shown by the Arts Council of Great Britain and are being circulated in U.S. under the auspices of Smithsonian Institute. The art critic of the *Louisville Courier Journal* described them as a 'rare treat' for Americans.

27-5-1958. At its two day meeting at New Delhi, the Executive Board of the Lalit Kalā Akadami set up a Committee to work out a detailed scheme for the revival and rehabilitation of the cultural traditions of the rural areas of India. It is intended to envisage visits of playwrights, musicians, dramatists and dancers to rural areas, holding of mushairas, kavi durbars etc. Suggestions for the compilation of a complete bibliography of Indian art and illustrated booklets on five contemporary artists (Abanindranath Tagore, Gagenendranath Tagore, Nandalal Bose, K. C. S. Paniker and B. S. Sanyal) have also been accepted by the Board.

Mr. Howard Thomas, Professor of Art at the University of Georgia, Athens, Georgia, U.S.A., was in Madras in 1957 in the course of his nine-month tour of Turkey, India, Indonesia, Hong Kong and Japan. According to him the Orient suffered by the impact of Western art while the latter gained. He said, "I get more inspiration from the Orient—from India, China and Japan—than from the West". Modern art, he thinks, while assimilating the old, should not imitate it.

Miss Nancy Kenealy, young American Fulbright scholar (graduate in Fine Arts from Mills College, Oakland, California) was on a year's visit to India (1957) to study textile designing. Earlier she had studied French weaving and printing techniques. She conducted her research at the Baroda University's Department of Fine Arts and travelled widely in India visiting several

textile contres. She is sceptical about the possibilities of transplanting some of the colours in India to the West. "India", according to her, "has probably the most wonderful ancient heritage of fabrics in the world".

An East-West Music Festival will be held in Tokyo in the spring of 1959 under the auspices of the Japan Broadcasting Corporation by the Congress for Cultural Freedom, Paris. Çomposers, musicologists, soloists and performing organisations from all over the world will take part; there will also be lectures by eminent experts from East and West, forum discussions and laboratory demonstrations of instrumental, vocal and electronic techniques.

SECTION IX : REVIEW

BHARATA NĀṬYA AND OTHER DANCES OF TAMIL NĀD—

By E. Krishna Iyer, College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, November 1957, pages 88, price Rs. 1/75.

This is the fifth publication of the College of Music, Dance and Drama of the M. S. University, Baroda. It is based on two lectures delivered at the School by Mr. E. Krishna Iyer of Madras, Advocate and Hon. Secretary, Madras State Sangīta Nāṭaka Sangam. Mr. Krishna Iyer is well known as a talented practitioner of the art of Bharata Nāṭyam and his lectures were accompanied by practical demonstration at every stage both by himself and by two ladies—his daughter Mrs. Meena Viswanath and Mrs. Saroja Khokar. Mr. Krishna Iyer traces briefly the history of the art and discusses its affiliations with the art of other countries particularly in the East. He naturally gives more attention to the present position of the art in South India and gives vivid description of the elements and the background of a typical Bharata Nāṭya performance, and of the simpler forms of folk dances. He deals with the revival of the different phases of the art in recent times, especialy of the dance-drama of the Bhāgavata-mela, which has an analogue in the Kūchipūḍi dance of the Telugu country, and of the Kuṟavañji. The Bhāgavata-mela dance is contrasted with the Kathakali which it resembles in some respects like being an all night show and having introductions of chief characters as they enter the stage; but in costume and style of dance the Kathakali departs widely from the Bharata Nāṭya, and 'smacks somewhat of the eeriness of the earlier folk art from which it has developed' (pp. 64-5). Mr. Krishna Iyer has himself played a prominent part in redeeming the art from its traditional associations with the *devadāsi* system and pays a well deserved tribute to Śrīmati Rukmiṇī Devī for the new costumes designed by her after a study of the ancient literature, sculpture and painting of the country. He holds that a proper rendering of songs in *abhinaya* is possible only for somewhat nature young women and deprecates the practice of putting children of eight and ten on the

stage (p. 53). He sets up a plausible defence for the dominance of the Śṛṅgāra rasa in dance music and art (p. 49).

Outside his own special spphere Mr. Krishna Iyer does not appear to be a safe guide as in his speculation on the culture of Dravidians (p. 13) or in his talk about the Pallava-Chola King Parakesari Varma (p. 21). It is strange to find *nāyikās* rendered as lovers and *nāyakas* as beloved (p. 49); surely there is something wrong in the expression 'a stage of about 32 feet in width and 36 feet in width' (p. 60). But these are minor flaws in a delightfully concise, lucid, and readable account of the dances of the Tamil country.

K. A. N.